


M-THUEN

Drawer 19A

71. 2002. 085. 02732



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Artists of Abraham Lincoln portraits

Matthew Wilson

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



THE LAST LIFE PORTRAIT OF LINCOLN. Secretary of the Navy Gideon Welles commissioned Connecticut painter Matthew Wilson's portrait of Abraham Lincoln. Wilson had photographs of the President made and gained several sittings with the busy executive in February 1865. Lincoln's close associates proclaimed the portrait an excellent likeness. Lincoln himself, always modest about his physical appearance, declared the painting "horridly like" its model. Welles paid Wilson \$85 for the portrait on April 12, 1865 — two days before Lincoln was shot.



Portrait by Matthew Wilson

ABRAHAM LINCOLN

Last Life Portrait of Abraham Lincoln. Matthew Wilson, a Connecticut portrait painter, completed this oil on oval artist's board in April 1865 after Lincoln sat for him in February. Secretary of the Navy Gideon Welles, who commissioned the work, paid Wilson \$85 for the portrait on April 12, 1865, two days before President Lincoln was assassinated. The painting now hangs in the Louis A. Warren Lincoln Library and Museum, Fort Wayne, Indiana.

POST
CARD
RATE

Litho in U.S.A.

POST CARD

Dist. by Ed Blair, Fort Wayne, IN 46815



101546

Data from State Historical Library at the University of Wisconsin.

Lincoln in Portraiture by Rufus Rockwell Wilson.
The Press of the Pioneers, N.Y.C. 1935.

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Plate LIII. Lithograph of a Portrait by Matthew Wilson
at Washington in April 1865.

p. 283. - In the opening days of 1865 Matthew Wilson, a painter of repute then at work in Washington, received from L.C. Prang and Company of Boston an order for a portrait of Lincoln which it was their purpose to reproduce as a lithograph. Without delay Wilson began the execution of this commission, and in a letter written in 1894, Peter Baumgras, a fellow artist and friend, states that, "Mr. Lincoln gave him one sitting two weeks before the assassination in the house next to my studio." The portrait thus begun Wilson completed with the aid of photographs, and in lithograph form it had wide circulation in the months immediately following Lincoln's death. Like the Gardner photograph taken on Palm Sunday 1865, Wilson's portrait reveals a Lincoln worn by care and unceasing anxiety, but who faces the future and its problems with confidence and a steadfast heart.

Wilson was born in London, but came to America at an early age, and for several years painted miniatures in Philadelphia, where he also received instruction from Henry Inman, a popular and fashionable artist of the period. Thereafter his advance in his profession was slow but steady, and during a half century he placed to his credit noteworthy portraits of a large number of eminent men and women, his sitters including Gideon Welles, Thaddeus Stevens, Henry Wilson and Samuel J. Tilden. He also painted the full length portrait of Martha Washington that hangs in the White House. Wilson died in Brooklyn in February, 1892, aged seventy-eight years.

Abraham Lincoln, a New Portrait by Emanuel Hertz. Vols. I, II.
Horace Liveright, Inc. N.Y.C. 1931

Op. pg. 548, Vol. II. Portrait of Lincoln by Matthew Wilson.
Painted for Gideon Wells, Two Weeks Before the Assassination.

Notes: When the two pictures above described are compared, it is evident that the lithograph was in all likelihood made from the portrait. The lithograph, however, is much lighter in touch, and suggests the beginning of a smile beneath the shaggy brows and somewhat disheveled hair. The portrait, in an oval frame, is very dark, and is set against a background almost black. It is to be noted that the two volumes above give different accounts of the order for the execution of the portrait.

The frontespiece in Vol. I. of the Emanuel Hertz work has a picture entitled: The Last Portrait from Life. Portrait by W.T. Mathews, 1865. In possession of Oliver R. Barrett. It is clearly a different picture, but raises the question which was the last portrait of the President.

- Alfred Wilson Swan

9-12-41.

Rhuy Hannah Wilson Swan thinks that Matthew Wilson was born not in London but in County Kent. 9-17-41

45 Sidney Place
Brooklyn N.Y.
Dec. 4, 1915

Dear Mr. Lincoln

In reply to your letter of Dec. 3 I would state, that my father's name was Matthew Wilson. He was born in London, England July 17, 1814 and died in Brooklyn, New York July 23, 1892. He came to this country when he was at the age of seventeen. He was a pupil of De Boenf and Inman. His places of residence were principally in Brooklyn, Philadelphia, and Washington. The names of some of the distinguished men whose portraits he painted, besides your father's, were: the first President Harrison and President Arthur, Albert Gallatin and Attorney General Brewster. I am enclosing a clipping from the issue of July 28, 1892 of The Brooklyn Daily Eagle which may be of service to Miss Welles. My understanding is, that my father was engaged by Secretary Welles to paint for him

the portrait of your father, now in
the possession of Miss Welles and
which I believe was executed two
weeks before President Lincoln's death.

Permit me to add, should you know
of anyone that might be interested, that
I have at my summer home at Lake
George a portrait of Mr. Gideon Welles
painted by my father.

Trusting that I have furnished
you with the desired information,
I remain,

yours very truly,
Francis A. Welton

Robert T. Lincoln Esq.

COPY OF ROBERT T. LINCOLN'S LETTER TO FRANCIS A. WILSON
HILDENE, MANCHESTER, VT. DECEMBER 3, 1915.

Dear Mr. Wilson:

You may remember that you told me that your father had painted a portrait of my father and that I told you that I knew the portrait very well as it was owned by Mr. Edgar T. Welles, the son of Gideon Welles, Secretary of the Navy in the Lincoln Administration, and that Mr. Edgar Welles, was an intimate friend of mine. Mr. Welles died something more than a year ago leaving an only daughter, Miss Alice Welles, who now owns the portrait and for very good reasons, personal to herself, wishes to sell it. She has asked me to write a note concerning it which she may use to assist her in her purpose and I wish very much to do so if I can.

The picture was painted within the last few months of my father's life, but I do not think that I ever met your father or saw the picture until after the death of mine. I am therefore writing to ask you whether I am correct in my understanding that your father's name was Matthew Wilson and I will be very glad to have from you a little information as to where he made his headquarters, (Miss Welles thinks he was a Hartford man,) approximately the years of his birth and death and anything which it would be proper to put in such a note as I have in mind as to his artistic history and work.

Miss Welles tells me that your father also painted a portrait of Secretary Welles and I know from other sources that he painted a portrait, probably about the same time, of Mr. Welles' colleague in the Cabinet, Attorney General James Speed; the portrait of Secretary Welles I know very well and like very much; that of Mr. Speed I never saw; it is now in Louisville, Kentucky, owned by a member of his family.

I will be greatly obliged for such information as you can give me.

Very sincerely yours,

F. A. Wilson, Esq.

(Signed) Robert T. Lincoln

REPLY OF FRANCIS A. WILSON TO MR. ROBERT T. LINCOLN
45 SIDNEY PLACE, BROOKLYN, N.Y. DECEMBER 4, 1914.

Dear Mr. Lincoln:

In reply to your letter of Dec. 3 I would state, that my father's name was Matthew Wilson. He was born in London, England, July 17, 1814 and died in Brooklyn, N.Y. February 23, 1892. He came to this country when he was at the age of 17. He was a pupil of De Boeuf and Inman. His places of residence were principally in Brooklyn, Philadelphia and Washington.

The names of some of the distinguished men whose portraits he painted, besides your father's, were: The first President Harrison and President Arthur; Albert Gallatin and Attorney General Brewster. Permit me to add should you know of any one that might be interested, I have at my summer home at Lake George a portrait of Mr. Gideon Welles painted by my father.

Yours very sincerely,

Robert T. Lincoln, Esq.

Francis A. Wilson

Robert T. Lincoln
Returned Copy

HILDENE
MANCHESTER
VERMONT

December 4th, 1915.

My dear Alice:

I have your note of yesterday telling of Mr. Hart's offer of \$3500, and asking my advice; I remember in one of your recent letters you said that the man in charge at the Anderson Galleries told you not to offer the portrait for less than \$3500; it is at least a coincidence that Mr. Hart's offer to you is for that amount, but there may be no connection in the matter and I do not know that it is important.

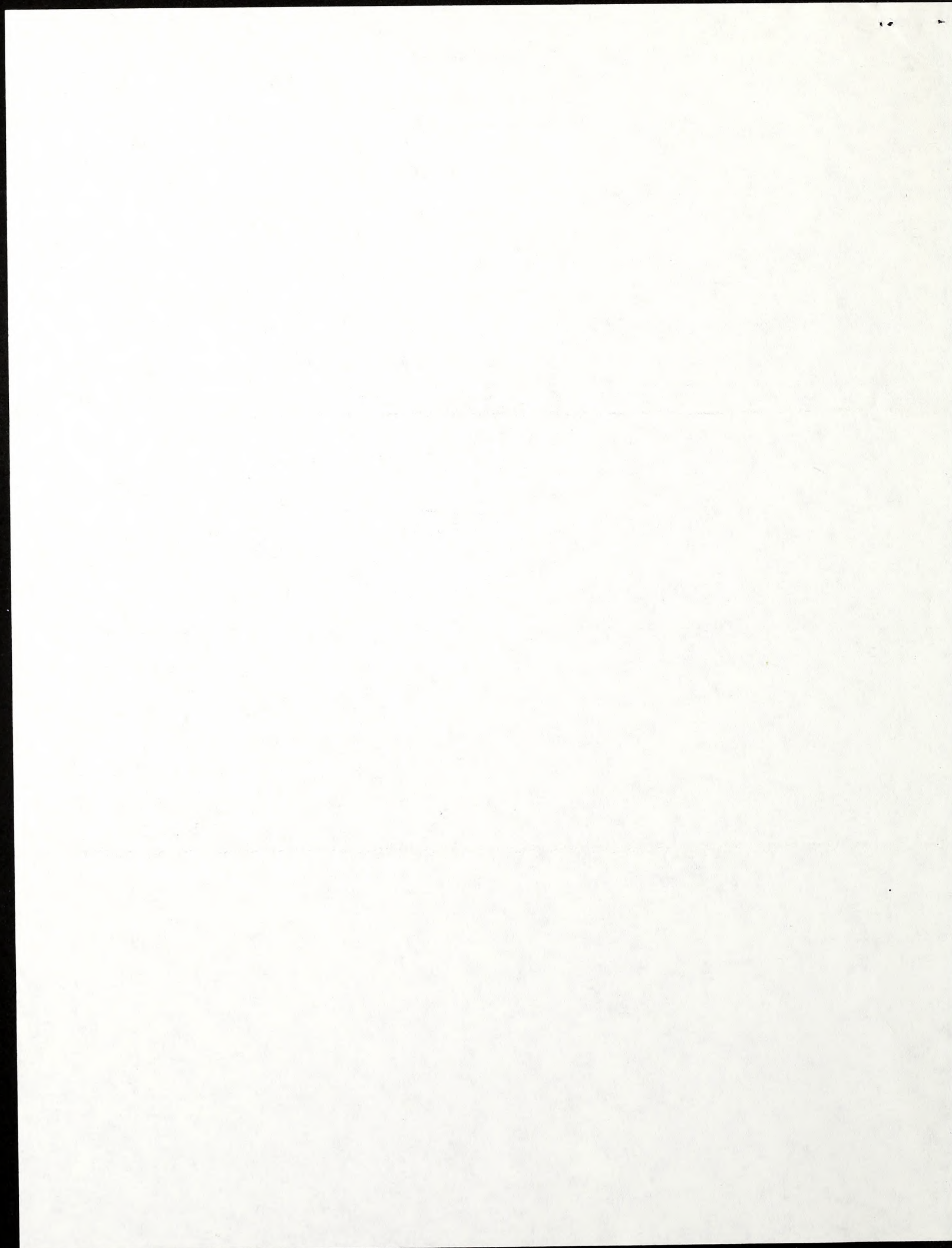
My idea is about this; ^{smaller} The picture is one of a size for which the ~~lowest~~ price is charged by artists; I know something about the charges made, in and about 1865, by a very distinguished artist, Mr. Healy, and I do not think he ever dreamed of getting more than \$500, then for a portrait of that size. I never heard of Mr. Wilson as an artist, but I should be surprised to know, as I wrote you before, that he got as much as \$250, for this picture; as an illustration, you may remember the very large portrait of my Father which you saw, I think, in my Washington house; that is a very ~~fine~~ ^{good} picture of the highest priced size in portraiture and I paid Mr. Healy \$1500 for it. The price offered

you by Mr. Hart is therefore very ~~much~~^{large}, in my opinion, for
~~a~~^{an} picture simply as a picture; he has in his mind multiplied
~~its real value~~^{artistic} ~~ten or fifteen times~~^{at least ten} because of its sentimental
value, which may be a personal matter to him or he may have a
view that he can resell it at a profit. When an article has
that sort of value, no one can predict what might be paid for
it by some collector; one man will give enormously more than
another, but you ~~may~~^{might} have to wait a long time before anybody
offers as much as this. Thinking it all over ~~it is my advice~~^{I am inclined}
~~to think you should buy~~^{to think you should buy} ~~but I~~^{I may be wrong and} forwarn you that you may
hear from somebody that you could possibly have gotten a
larger price; ~~personally, I think that unlikely.~~^{It is a}

Sincerely yours,

^{sincerely}
rather largely of your work; I should counsel
you on the point as well.

1000.00



The New York Times

Magazine Section

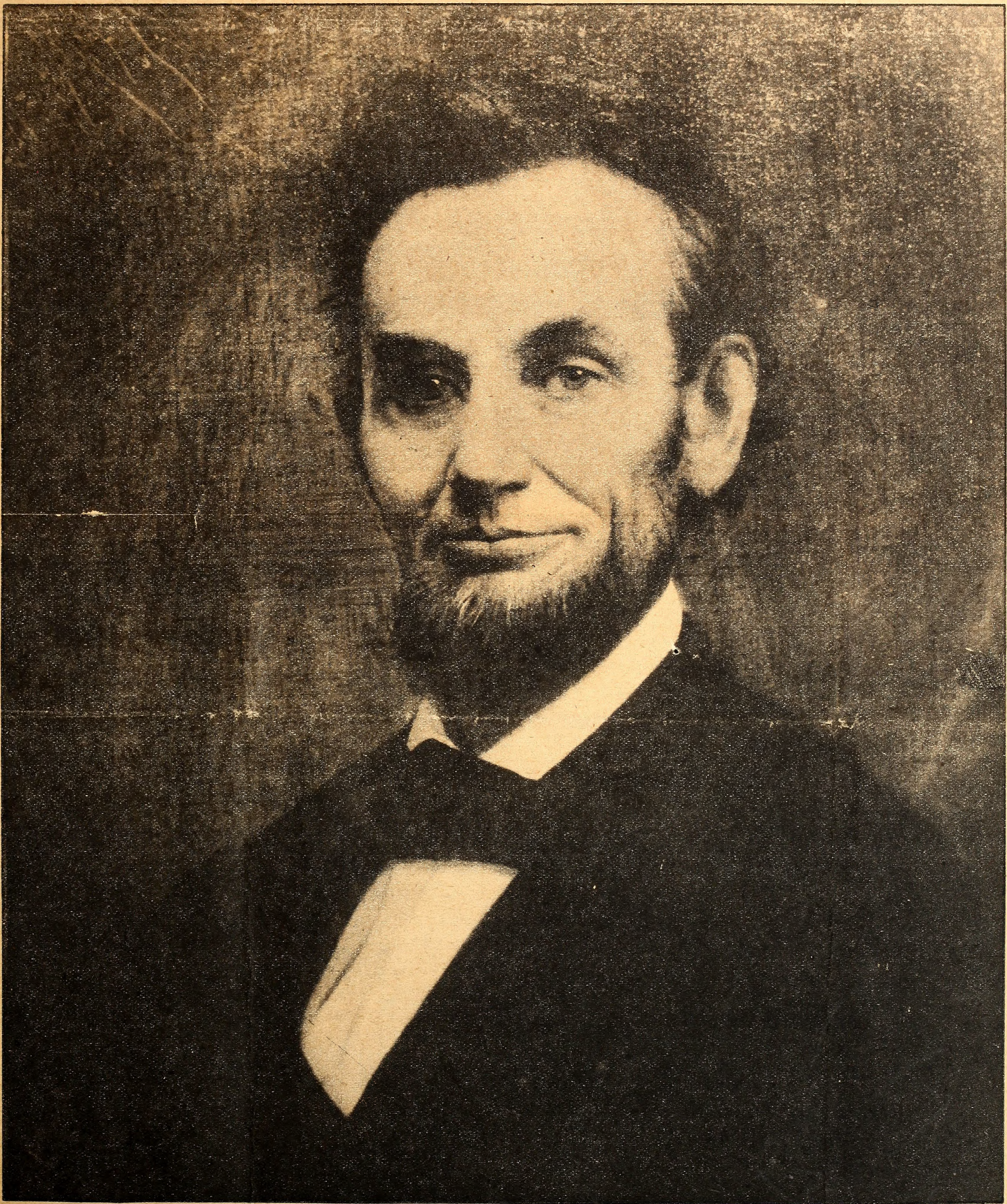
(Copyright, 1926, by The New York Times Company.)

Section

4

NEW YORK, SUNDAY, FEBRUARY 7, 1926

TWENTY-FOUR PAGE



THE LAST PORTRAIT OF LINCOLN, PAINTED TWO WEEKS BEFORE HIS DEATH

This Picture, Which for Years Remained Unknown to the World, Was Ordered by Lincoln for Joshua F. Speed of Louisville, Ky., Perhaps His Most Intimate Friend. While He Was Finishing the Portrait, Matthew Wilson, the Painter, Retained Some of the Clothes Worn at the Sitting, Which He Returned to the Family After the Death of the President. The Painting Is Now in the Possession of William S. Speed of Louisville.

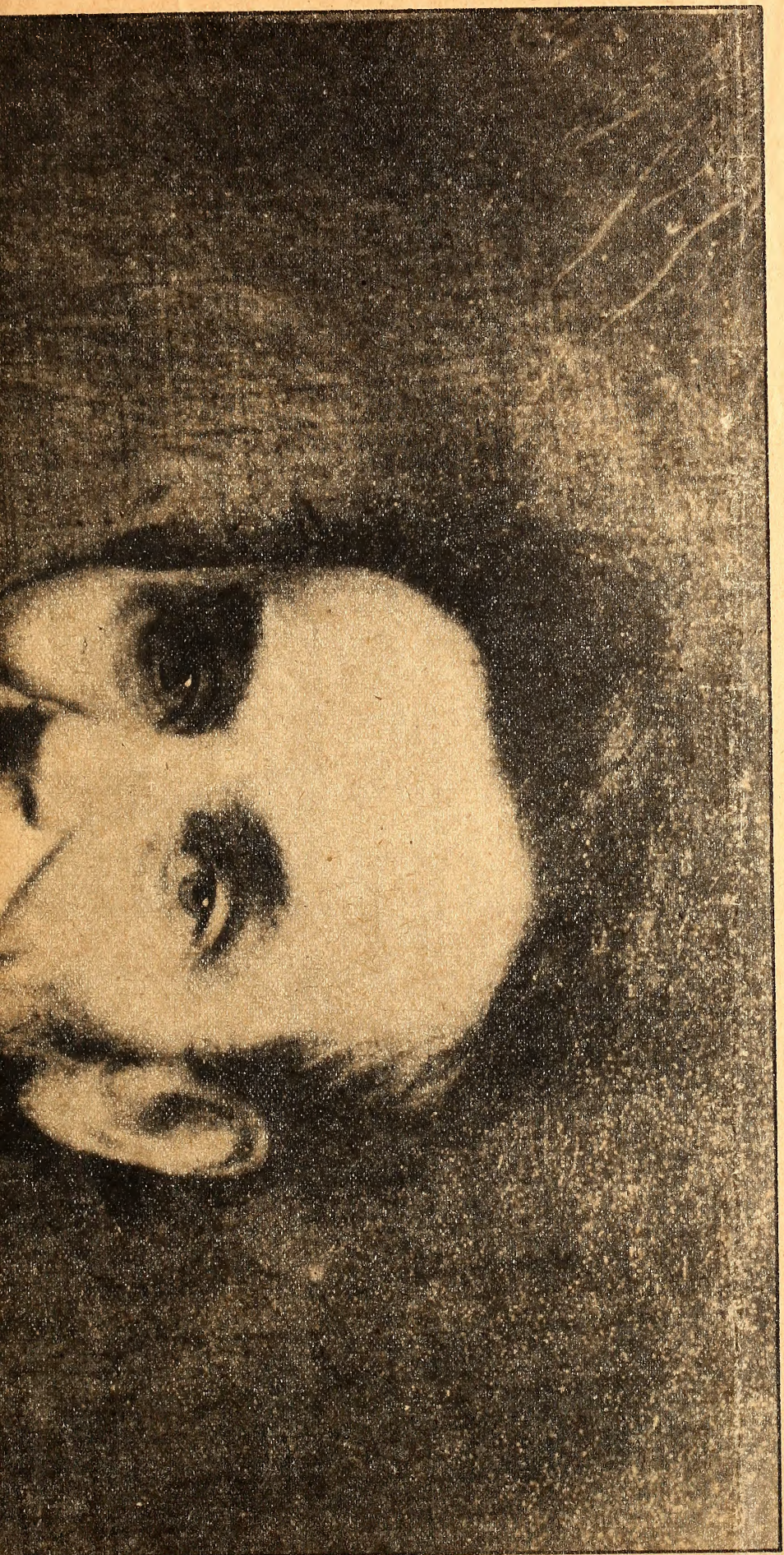
The New York Times Magazine Section

(Copyright, 1926, by The New York Times Company.)

NEW YORK, SUNDAY, FEBRUARY 7, 1926

TWENTY-FOUR PAGES

Section
4



The New York Times

Magazine Section

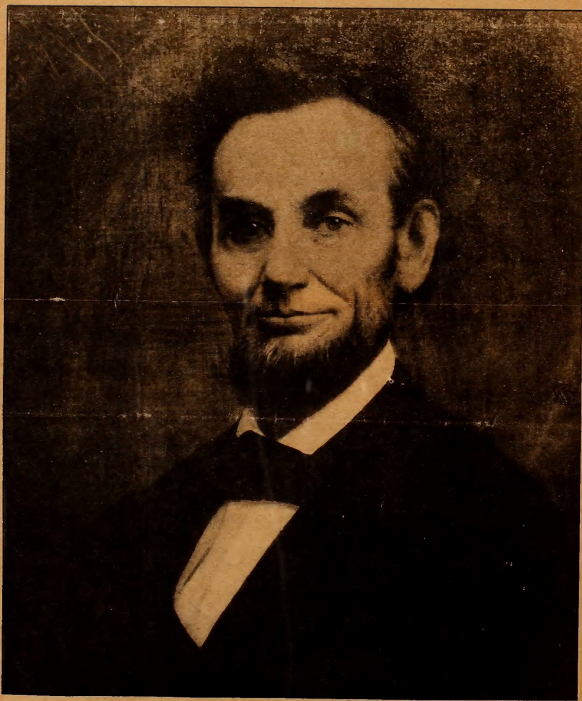
Section

4

(Copyright, 1926, by The New York Times Company.)

NEW YORK, SUNDAY, FEBRUARY 7, 1926

TWENTY-FOUR PAGES



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This picture, which for years remained unknown to the world, was ordered by Lincoln for Joshua F. Speed of Louisville, Ky., perhaps his most intimate friend. While he was finishing the portrait, Matthew Wilson, the painter, retained some of the clothes worn at the sitting, which he returned to the family after the death of the President. The painting is now in the possession of William S. Speed of Louisville.



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Matthew Wilson's Portrait of Lincoln.

TO THE EDITOR OF THE SUN--Sir: I do not know that it makes much difference, but it is just as well to state matters accurately; and referring to the statement in THE SUN this morning the facts are:

My father obtained a sitting of Mr. Lincoln for a portrait to be painted by Mr. Matthew Wilson, who had established a studio in Washington somewhat under my father's auspices.

That portrait is now in my possession and has never been out of the family.

After Mr. Lincoln's death Mr. Joshua Speed, who was Mr. Lincoln's most intimate friend, visited Washington and desiring a good picture of Mr. Lincoln selected this as the best likeness. My father allowed Mr. Wilson to make a copy for Mr. Speed and subsequently one for the Department.

It represents Mr. Lincoln with a pleasant expression, as was the case with all of Mr. Wilson's portraits. He painted portraits of all, I believe, of our family.

EDGAR T. WELLES.

NEW YORK, February 22.

THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX TILDEN FOUNDATION
500 5th Ave. New York 17, N.Y.



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1953

NEWTON E. DAVIS

268 SHERMAN AVENUE
ASHLAND, OHIO

"The God who gave us Life gave us Liberty at the same time; The hand of force may destroy but cannot disjoin them." —Thomas Jefferson

God grants liberty only to those who love it and are always ready to defend it. —Daniel Webster.

Febry 18th 54 195

The Lincoln National Life
Insurance Company

Fort Wayne Ind.
Manager
Dear Sir ;

I saw your add in the Post last week and took a look at the picture of Mr. Lincoln. I am enclosing another photograph of an original painting by and Artist. Mr Wilson who painted the picture for Gideon Wells in Lincolns Cabinet. This was completed two weeks before Mr. Lincoln was killed. Mr. Herndon said it was the best picture painted of Lincoln.

The original painting is in a home in Brookly N.Y. I secured this picture from a relative of the family. They were related to Atwater Kent.

I thought that you might want to use this picture some time as it is such a good likeness of Mr. Lincoln.

My Grandfather. Joseph Davis of near Columbus Ohio, spent a week at the home of Mr. Lincoln some time before he was elected President. My granfather was one of the boosters for Lincoln in Ohio.

Incidentally I have spent much time in your city in the development of the Methodist Hospital between 1920 and 40.

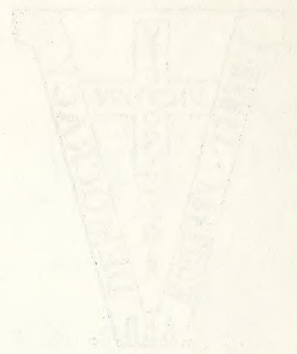
I had contact with a number of Hospitals that had secured loans from your Company .

The picture is not copyrighted so you can use it as you desire.

Respectfully

N E Davis
N E Davis

428 44 st West Palm Beach Fla.



THE [illegible] COMPANY

NEW YORK, N. Y.

1910

[illegible text]

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February 25, 1954

Mr. N. E. Davis
428 - 44th Street
West Palm Beach, Fla.

Dear Mr. Davis:

We are pleased to receive the two copies of the last painting of Abraham Lincoln made by Matthew Wilson, and also the information relative to the location of the original painting. This is being placed in our files.

Thank you for your courtesy.

Sincerely yours,

Margaret Noellering
Secretary to Dr. Warren

m/m

January 27, 1941

Mr. J. E. Davis
200 - 10th Street
East John Street, Pa.

Dear Mr. Davis:

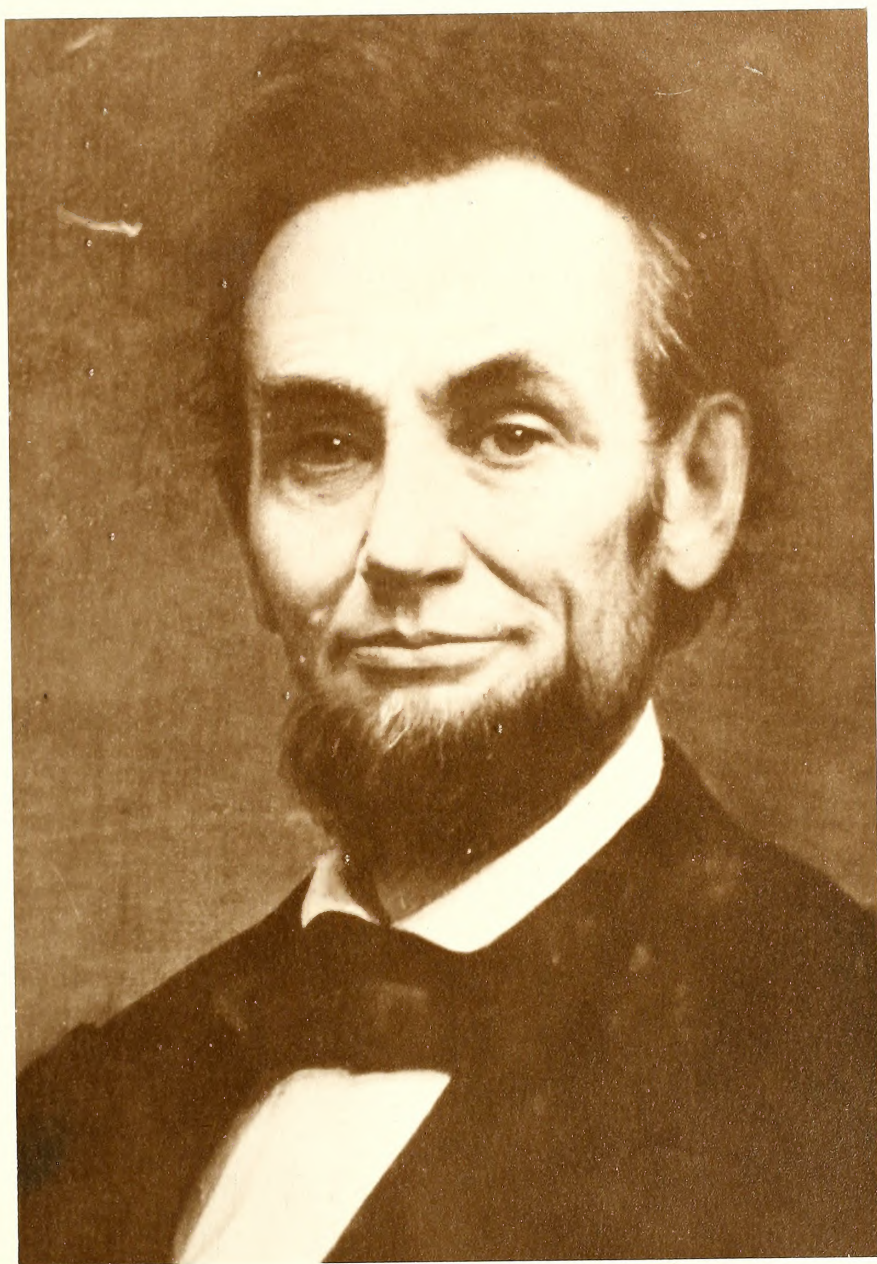
It was a pleasure to receive the two
copies of the last issue of "The American Librarian"
and to find it so well written and so full of interesting
material. It is a pleasure to find the material so
well presented in our files.

Thank you for your interest.

Sincerely yours,

Walter J. Davis
Secretary of the American Librarian

WJD



This was the last painting of Abraham Lincoln made by an Artist named Wilson. Finished two weeks before Mr Lincoln was assassinated. This was made for a member of the Cabinet. Mr Herndon said it was the best picture of Lincoln that was made. The original of this picture is in a home in Brooklyn New York.

These people were relatives of Mr. Atwater Kent

This picture was published after Lincoln's death but had not been published for many years.

The sender of this picture got it from a relative of the family.

Use it in your publication and publicity and the people will enjoy it.

The picture in Sat Post is not a very good likeness of Lincoln. My grandfather visited

Mr Lincoln in his home for a week before Lincoln was elected President. He was Joseph Davis of Dublin Ohio.

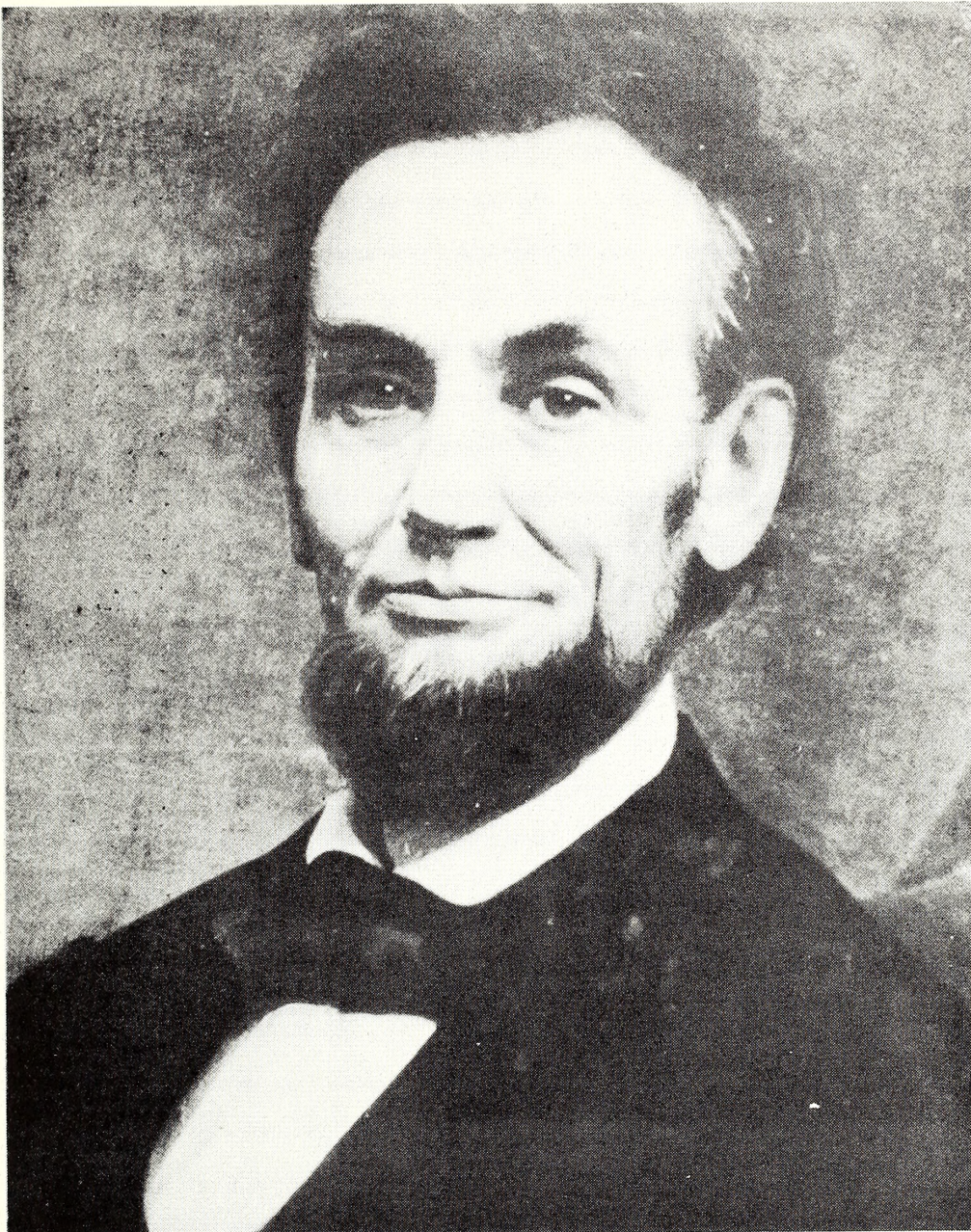
Sincerely

N.E. Davis
N E Davis.

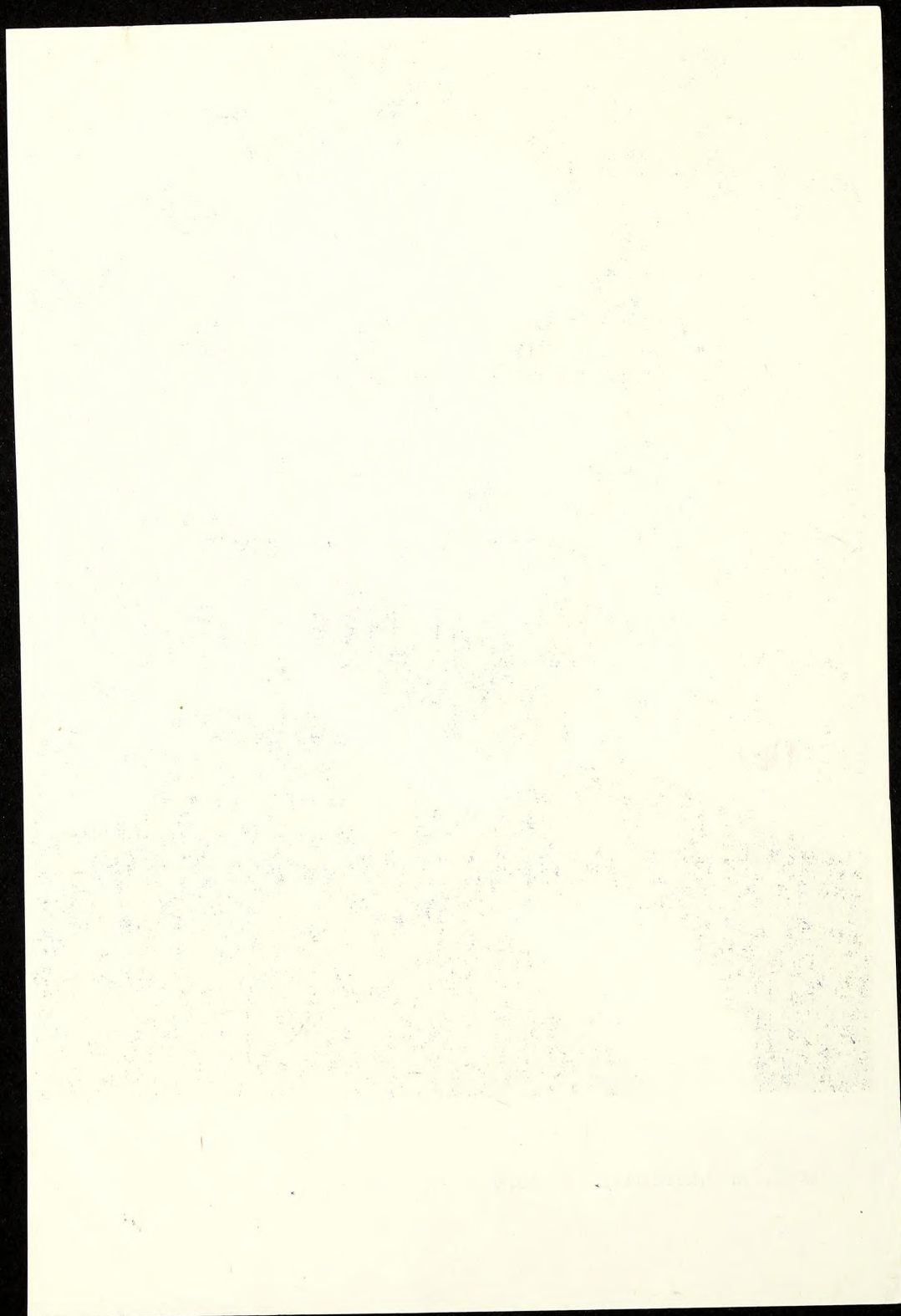
428 44 st

West Palm Beach Fla

See Whos Who in America for reference .



Abraham Lincoln. Painted by Wilson.



Davis

*Same letter written to both the
Ohio & Florida address. Refer
to attached letter.*

October 9, 1979

Mr. Newton E. Davis
268 Sherman Avenue
Ashland, OH 44805

Dear Mr. Davis:

We discovered in our files your letter of February 18, 1954 about Matthew Wilson's portrait of Abraham Lincoln. We acquired a Wilson portrait of Lincoln this year and are trying to trace its ownership in the past. Your letter states that the painting was in Brooklyn, New York, and that the owner was related to Atwater Kent. Do you recall the owner's name? Any information you can supply about the painting you saw some twenty-five years ago will be most welcome.

Sincerely yours,

Mark E. Neely, Jr.

MEN/jaf

October 9, 1919

Mr. Newton T. Davis
283 Sherman Avenue
Ashland, OH 44802

Dear Mr. Davis:

We discovered in our files your letter of February 18, 1924 about Matthew Wilson's portrait of Abraham Lincoln. We acquired a Wilson portrait of Lincoln this year and are trying to trace its ownership in the past. Your letter states that the painting was in Brooklyn, New York, and that the owner was related to Atwater Kent. Do you recall the owner's name? Any information you can supply about the painting you saw some twenty-five years ago will be most welcome.

Sincerely yours,

Mark E. Neely, Jr.

MEN/lat

Davis

October 9, 1979

Mr. Newton E. Davis
428 44 Street
West Palm Beach, FL 33401

Dear Mr. Davis:

We discovered in our files your letter of February 18, 1954 about Matthew Wilson's portrait of Abraham Lincoln. We acquired a Wilson portrait of Lincoln this year and are trying to trace its ownership in the past. Your letter states that the painting was in Brooklyn, New York, and that the owner was related to Atwater Kent. Do you recall the owner's name? Any information you can supply about the painting you saw some twenty-five years ago will be most welcome.

Sincerely yours,

Mark E. Neely, Jr.

MEN/jaf

October 9, 1970

Mr. Newton E. Davis
428 W. Street
West Palm Beach, FL 33401

Dear Mr. Davis:

We discovered in our files your letter of February 18, 1954 about Matthew Wilson's portrait of Abraham Lincoln. We acquired a Wilson portrait of Lincoln this year and are trying to trace its ownership in the past. Your letter stated that the painting was in Brooklyn, New York, and that the owner was related to A. Walter Kent. Do you recall the owner's name? Any information you can supply about the painting you saw some twenty-five years ago will be most welcome.

Sincerely yours,

Mark E. Neely, Jr.

MEM/lat



THE LOUIS A. WARREN
LINCOLN LIBRARY AND MUSEUM

1300 SOUTH CLINTON STREET / FORT WAYNE, INDIANA 46801

MARK E. NEELY, JR.
Director

Telephone (219) 424-5421

May 3, 1979

Mr. Harold Holzer
372 Central Park West
New York, New York 10025

Dear Harold:

I am sending under separate cover photographs of the autograph sheet you requested, of the key to the Chappel scene, and of a variant of the Gardner print. I am having photographs of the Gardner print and of the key to the "Last Hours" made to be forwarded to you soon. Happily, I am also able to send a black-and-white photograph of the Matthew Wilson painting. Color slides and perhaps a 4 x 5 transparency should be ready next week. A Xerox shows what the signature sheet looks like whole.

Maury has not sent me the documentation for the painting yet. Its history includes ownership by the Welles family until 1915. I judge that they sold it in 1915 because of a fire in the Hartford home. Charles Henry Hart bought it then and sold it later to Mr. X. Hart's article is confusing. The date, 1911, does not match our information on the sale; our portrait is on board and not on canvas; and the signature is black and not red. Hart owned ours and a copy, apparently acquiring the latter years later when he sold the former. Mr. X sold the painting at the Wechsler Galleries, and it was pictured in color in an advertisement in Antiques in 1971. Maury Bromsen bought it there. Morton Bradley cleaned it and declared it free of restoration, though Maury can't find his letter. Welles paid Wilson \$85 for the portrait.

The key word in the Carpenter anecdote about the painting is "Temporarily." I would guess that Wilson took it back to work on it when he got the photographs--hence the April date under the signature. This is all conjecture on my part, and I am open to alternative reconstructions of the painting's history.

I advertise it as the last portrait of Lincoln from life (which I think is true), and I say this is its first public exhibition (which is

Mr. Harold Holzer
May 3, 1979
Page Two

true only if display at an auction gallery is considered private).

I look forward to seeing your article on Speed. I do hope our acquisition will make Antiques. I'll send more information when I can get it from Maury. Can you think of any other magazine where you would like to place an article on the Wilson painting?

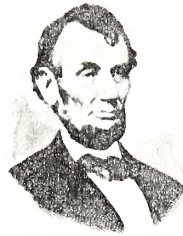
Did you see that our lecturer this year, Don Fehrenbacher, won a Pulitzer Prize?

Best regards,

Mark

Mark E. Neely, Jr.

MEN/jaf



Matthew
Wilson
folder
(artist's
drawer)

THE LOUIS A. WARREN
LINCOLN LIBRARY AND MUSEUM

1300 SOUTH CLINTON STREET / FORT WAYNE, INDIANA 46801

MARK E. NEELY, JR.
Director

August 22, 1979

Telephone (219) 424-5421

Mr. Robert Trembley Wilson
2227 Yale Avenue
Maplewood, MO 63143

Dear Mr. Wilson:

I am very glad to receive your letter. This spring we acquired the original oil-on-board painting of Lincoln by Matthew Wilson from a Boston dealer. I enclose a photograph of our painting and would like very much to hear from you anything you know by family tradition of the circumstances of its painting.

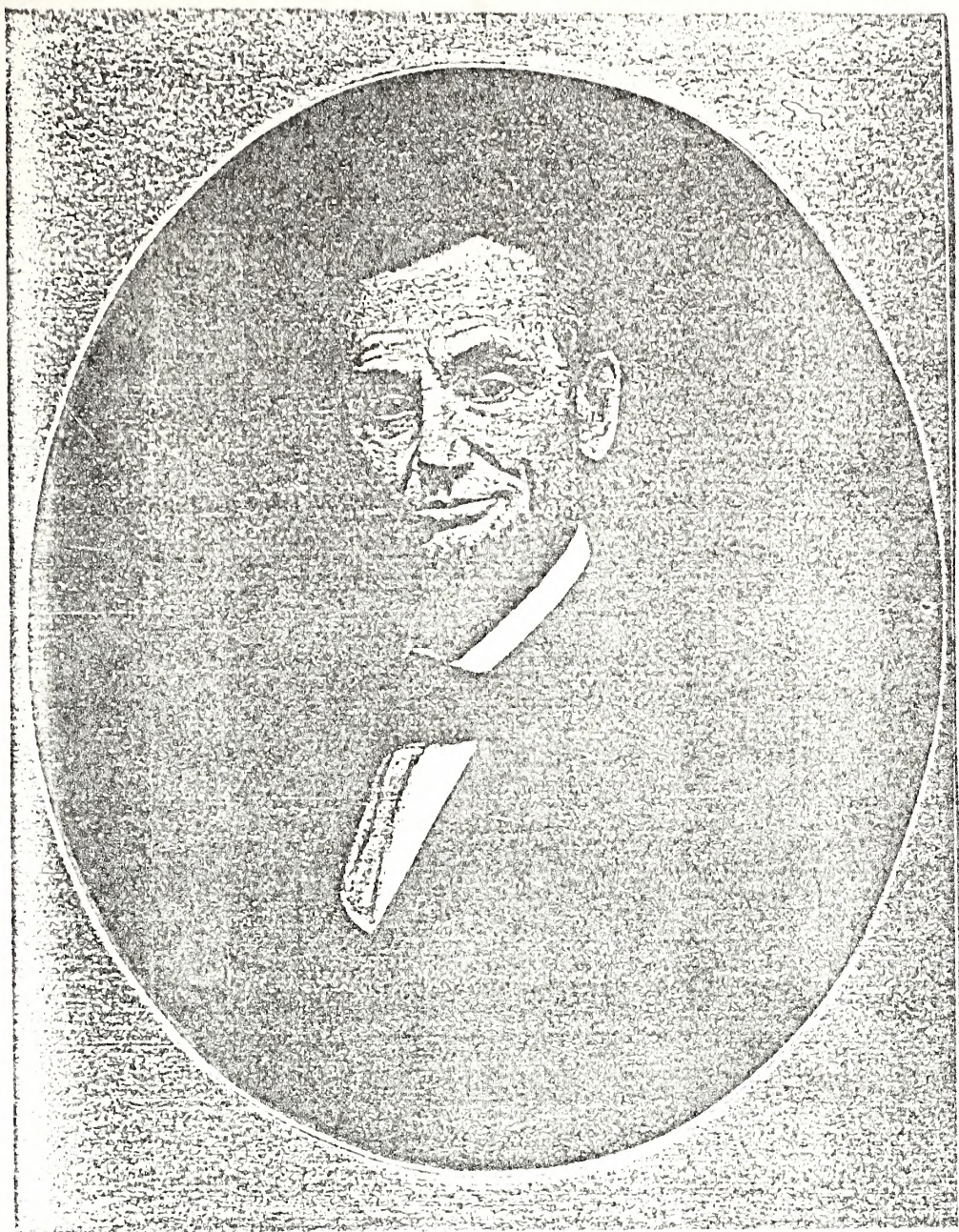
Yours truly,

Mark E. Neely, Jr.

Mark E. Neely, Jr.

MEN/vpg
Enclosure





President Abraham Lincoln (1809-1865)

This print from a color photocopy of a portrait by Matthew Wilson, 1814-1892, an oil portrait artist, April 1865, last portrait of LINCOLN painted from life. The original was given by Gideon Welles, 1802-1878, Secretary of the Navy, to the Navy Department, now in the Archives of the Naval Museum, Washington D. C. from which the photocopy was made in 1978 and sent by the Naval Historical Center to Rev. Alfred Wilson Swan of Madison, Wisconsin, great grandson of the artist. The other copies of the portrait by the artist are in the Cochran Collection of Presidential Portraits in Philipse Manor Hall-- Yonkers, N. Y. and in the Speed Museum, Louisville, Kentucky.

This portrait was painted from life by Matthew Wilson two weeks before the assassination.

More information or biography of Matthew Wilson 1814-1892, see the Connecticut Historical Society Bulletin Vol 37 Number 4 Oct 1972 by Bill Sims, author of the following biography of MATTHEW WILSON, is the husband of Janet Wilson Sims, great grand daughter of the artist and his first wife, Mary Ann Susanna Kemp 1815-1860. Matthew Wilson had no middle name- Matthew Henry Wilson was the first son of the artist.

Robert Trembley Wilson, deaf genealogist
March 1978

a great grandson of the artist, too
2227 Yale Ave. Maplewood Mo. 63143

I can send you a good copy if you are interested in the Oil portrait of Pres. Abe. Lincoln. Pres. Abe Lincoln is my second cousin with 3 gen. removed- (Herring line) see SETTLERS BY THE LONG GREY TRAIL By J. Houston Harrison pp 351-354. (Abigail Herring m 1800-Wm. Chipley)



Matthew Wilson
1814-1892



Percy Moran (b. 1862). *Washington Greeting Lafayette—Front St., Philadelphia*. Signed. One of a pair, the other, *Washington With His Cabinet*. Canvas. 30 x 40".



Matthew Wilson (ac. 1853-1860). *Abraham Lincoln*. Believed to be the last life portrait. Artist board. Oval: 18 x 15".

ADAM A. WESCHLER & SON

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905-9 E St. N.W. Washington, D.C. 20004 Tel. 202 628-1281

IMPORTANT TWO-DAY AUCTION

SATURDAY & SUNDAY MAY 22 & 23

property of a prominent American museum; by order of A. Philip Kane, Executor, estate of Charles Patrick Clark; and from other owners.

Illustrated Catalogue \$5.; by mail \$6.

Adam A. Weschler & Son, Inc. owns none of the items it auctions acting solely as agent for others.



Rare pair late 18th-early 19th cent. Hepplewhite marble top pier tables. Mahogany, satin wood inlay. L: 58"; D: 29"; H: 32½". These great tables were once part of the furnishings of *Mirador*, the Virginia home of Lady Astor, nee Nancy Langhorne.

The Connecticut Historical Society



BULLETIN

Volume 37, Number 4

October 1972



The Connecticut Historical Society BULLETIN

Volume 37

Hartford, October 1972

Number 4

MATTHEW HENRY WILSON 1814-1892

BY WILLIAM J. SIMS

*An exhibition of paintings held at The Connecticut Historical Society
November 6, 1972, through January 31, 1973*

From the days of his youth Matthew Henry Wilson had marked talent for drawing, loved music and had some ability both as a pianist and a vocalist. Even as a very young man he was bold and enterprising. He seemed to meet every new day with high expectations.

Wilson did not restrict his concentration and powers of observation only to studies of the faces and character of his sitters. His all-seeing eye was sensitive to every detail of his surroundings. His sharp ear recorded every sound. The way people dressed, every nuance of expression in the words they uttered made an indelible impression on his memory. Better yet, he had the ability to paint word pictures of things seen, heard and felt with such clarity that his readers could almost imagine they were actual bystanders at the scene or event described. Through his story-telling style, he could transform rather ordinary occurrences into events of high interest to his reader. Had Wilson chosen writing rather than portraiture as a career, it is conceivable that he might have attained equal success in that field.

Something of a dandy in his dress and a handsome man of medium size whose eyes twinkled with humor and understanding, Wilson was a thoroughly social animal. He enjoyed the theater, concerts, dances, parties, billiards, chess and other games, as well as excellent food, a glass of wine, and a good "segar". He loved travel, which was fortunate as his commissions required him to work in many cities across the nation.

Though an Episcopalian by upbringing, Wilson attended church "everywhere" with considerable regularity and was an acquaintance and admirer of Henry Ward Beecher. Based on his correspondence concerning religious matters, Wilson's views were perhaps more liberal than those of most people in his day.

Wilson thoroughly enjoyed the companionship of intelligent, interesting people—especially bright and attractive ladies. Through his painting, he met and formed lasting friendships with some of the most important personages of his time. But there was another side of his character. He sometimes was deeply discouraged. Despite his liking for society he sometimes expressed a strong desire for more privacy. Yet, when working day after day from daguerreotypes rather than sitters, or when working in a town where he had not



Matthew Wilson, the artist. Taken by Prescott and Gage, photographers, 368 Main Street, Hartford, Conn. Photograph property of Mrs. William J. Sims.

yet made any social contacts, he deplored the loneliness of his life. His ability for making friends also made him a party to their woes and misfortunes, which he felt deeply.

However, Wilson basically understood himself well and was something of a philosopher. On July 17, 1861, at a time when he was passing through a period of personal problems and sorrows, he wrote, "I am 47 today. Strange as it may seem, I do not feel different in many respects from the day I was 18,

when I lay sick on a bank three miles from West Chester. The same busy soul keeps me whirling now as then—anticipations for the future, sinkings of the heart at unrealized expectations."

Matthew Wilson normally enjoyed robust health and bounding energy. It was his regular practice to rise very early and read (usually fiction) for a couple of hours before breakfast. Along with breakfast, he also devoured the daily newspaper, then wrote business and personal letters until the arrival of



Mrs. Matthew Wilson, wife of the artist, formerly Mrs. Alexander (Jane Marilla Kellogg) Osbourn [48 in Checklist.] Photograph property of Mrs. William J. Sims.

his first sitter at 9:00 A.M. He painted busily until the light failed. If a sitting was cancelled or a sitter was late for his appointment, Wilson snatched at the opportunity to write yet another letter. In recounting details of his busy days, he rarely gave the impression of being under pressure. He seemed to approach his daily tasks with pleasure and serene confidence.

Since Wilson and his first wife, Mary Ann Ursula Penelope Kemp (they were half first-cousins since Matthew's mother and Mary's mother were half-

sisters) had three sons, Matthew Henry, Jr. (Matty), David William (Willie), and Alfred Kemp; and two daughters, Mary Roberta (Mamey) and Ernestine Christina (Teena), he *had* to work hard to live in the style which he felt was his due as an English gentleman of talent. There is ample evidence that he was harried by debts from time to time, a situation which was not helped by the fact that he was something of a "soft touch" to appeals from friends and relatives who were in need. These impressions of the general character of Matthew Wilson are revealed in his letters and in a study of daguerreotypes and photographs of the man and his friends.

Matthew Wilson was born in London July 17, 1814, the son of Abraham Wilson and Eliza Jane Kemp. According to family papers Matthew's uncle, Samuel Wilson, was Lord Mayor of London. Another uncle was Bishop of Calcutta and a third was an Alderman of the City of London. Matthew's father died when the boy was nine years old. He was a silk manufacturer associated with Thomas Wilson and Company. Matthew sometimes mentioned having been "brought up in the silk trade" or referred to himself as a "silk manufacturer", but he came to America when he was 17, which would preclude any wide experience in the silk business.

Young Matthew was to have sailed for America from Kingroad December 10, 1831. His ship was windbound for 17 days, then ran into disastrous storms when six days at sea, forcing a return to Bristol. Matthew wrote, "I was bound for New York but had a disastrous passage of five months and landed in Philadelphia. I was the only cabin passenger excepting a brother, Clement, the vessel belonging to an uncle residing in Bristol. I meant to have gone in the silk business but found nothing of it in America. . . ."

After spending a fortnight in Philadelphia, Wilson arrived in New York City broke but stayed at the home of a great-aunt while he looked for a job. He was hired at \$5.00 a week to play the accompaniment and sing popular songs at the store of William Geib, a piano forte manufacturer and music seller in Fulton Street. While in Mr. Geib's employ young Wilson also learned the rudiments of piano tuning. Wilson wrote, "I was young, hopeful and happy and thought New York a glorious place and Hoboken a paradise. As for the girls in America, I thought some superb and so engaging, so artless and naive. English girls of the same age being unapproachable or at school, I had no knowledge of any excepting cousins."

Young Matthew's employment at Geib's was short lived, as a cholera epidemic caused the closing of most stores in the city. With \$7.00 in his pocket he set out for Philadelphia, where his brother Clement had settled. Wilson was depressed by the idea that he had come down in the world from a silk manufacturer to a "counter jumper" at Geib's and he was no better pleased with his new idea of becoming an itinerant piano tuner, but the young man had to make his way somehow or return to England in defeat.

After several weeks of plying his new trade in Philadelphia, Wilmington and West Chester, he wound up at the Schuylkill Bridge to Philadelphia ill, half starved and without funds late in the evening of his eighteenth birthday. Desperately and hopefully searching through his pockets, he found a "fit" (a six-cent piece) which had worked into the lining of his jacket. Finding an all-night restaurant he managed to get a plate of oysters for that price. Matthew then offered to sing some English songs to the proprietor for a night's lodging. The offer was accepted and since the man liked the songs, several glasses of

wine were thrown into the bargain. Wilson wrote, "This was my first professional concert and though the audience was small, the performance I doubt not was in keeping."

Other adventures followed for the intrepid young man. For a time he gave piano lessons in Philadelphia. Next, he conducted a singing group in New Castle. Somehow, he persuaded the parents in that town to allow him to teach a Latin class, and he also began to teach drawing. "Sitting on one occasion opposite a looking-glass and admiring my *beautiful* whiskers," Wilson wrote, "I thought to myself, how proud my mother would be if she could only see them. Why not send her a sketch? I procured some Bristol board and began my *first* portrait . . . When the drawing was completed it seemed to want color. I furnished myself with some water colors and gave it at last the finishing touch. I carried it home and showed it to the boarders and they exclaimed, 'Why that is excellent, a perfect likeness', and added, 'why don't you paint likenesses instead of teaching school?'"

Matthew now needed sitters, and a man named McCauley volunteered. When it came to the discussion of price, Matthew remarked that it had taken him two hours and thus he hoped \$2.00 would be considered a reasonable fee. McCauley was delighted, but urged the young artist to charge more the next time. This prompted Matthew to note, "I had another applicant immediately after and he paid me \$3.00, remarking I should charge more another time. Next, I charged \$5.00 but my sitter said nothing about charging more, so I concluded I had attained the maximum desirable." He added, "there were no daguerreotypes in those days and I was soon overwhelmed with applications which promised so much better remuneration than teaching school and, the quarter coming to an end, I incontinently abandoned my quondam profession of school master and wrote myself, 'Artist!'" Thus was Matthew Wilson launched on his long and illustrious career as a portrait painter.

While living in Philadelphia from 1832 to 1835, Wilson became a pupil of Henry Inman, the noted portraitist, genre, and landscape painter. Mantle Fielding's *Dictionary of American Sculptors, Painters and Engravers* states that Matthew Henry Wilson first exhibited miniatures in Philadelphia. In the year 1835 the young artist returned to Europe where he studied for two years in Paris with Edouard Dubufe, after which he returned to Brooklyn, New York, with his bride, Mary Kemp Wilson. The couple were married at the British Embassy in Paris July 7, 1836, and Wilson noted, "King William and Queen Adelaide were present at the wedding—in two full-length portraits!"

Wilson worked in New Orleans in the spring of 1845 and spent two years, 1847–1849, in the Baltimore area. During the early 1850s he probably worked in Buffalo and in Ohio, returning to Europe for another six-month's stay at about this time. In 1856 he apparently established his family in New Bedford, Massachusetts, but worked in the Grays Building in Boston. It was during his sojourn in Boston that he also spent much time during 1859–1860 in Hartford, Connecticut. In a letter to his friend, Mrs. Osbourn, he wrote early in 1859, ". . . Tuesday evening arrived at the house of the Honorable Gideon Welles, whose family I am now painting. The same round of attention pursues me which, though very agreeable and for which I am properly grateful, seems to deprive me of the pleasure of writing to you until I grow desperate and have resorted to a ruse to reach you. . . . At this moment I am

sitting in the parlor of W.H.K. Morgan, at whose home I came last night to spend the day with the family, and have made an excuse not to go to church with them . . ."

Despite his frustrations from too much attention during this first visit to Hartford in 1859, the Welles and Wilson families became fast friends. Matthew was frequently at the Welles home on social occasions. He also poured out his personal problems to Mrs. Welles and sought business advice from Gideon Welles. Later, in Washington, D.C., the patronage of Secretary of the Navy Welles (especially his commission to Matthew to paint President Lincoln) was of inestimable value to the artist.

Late in 1859 Matthew Wilson decided to move his wife and daughters to Hartford, at least temporarily. He mentioned that the City Hotel would charge \$28.00 per week for the family. There is a remarkably complete record of portraits painted by Matthew Wilson in Hartford, thanks to newspaper clippings and letters collected by The Connecticut Historical Society, and references to sitters made by Matthew Wilson in his letters to Mrs. Osbourn. Excerpts from some of these clippings and letters are herewith printed.

Letter, Matthew Wilson to Mrs. Jane Marilla Kellogg Osbourn [hereafter cited as Mrs. Osbourn], late 1858: "Mr. Taylor and Mr. Howard both sitting . . ."

ibid., "If you see Mary she will tell you I am making another picture of Mrs. Yale in oil . . ."

ibid., "Mr. Howard is delighted and has brought up numbers to see it, prospects are very good and never fear but I shall make lots of money very soon. As to saving it, all depends again."

Hartford Daily Courant, April 9, 1859: LOCAL AFFAIRS. A BEAUTIFUL LIKENESS of the late George Brinley, Esq., can be seen at Bolles & Roberts'. It was painted by Mr. Matthew Wilson, an artist celebrated in New York, Boston and other of our largest cities as one of the most faithful and finished portrait painters in the country. It is painted from an old and quite imperfect daguerreotype, and is not only a beautiful picture but a most astonishing likeness.

Mr. Henry K. Morgan, of this city, became acquainted with Mr. Wilson last summer, at which time he was engaged upon the portraits of the present Governor of New York and of several other distinguished gentlemen of that state; he gave him an order for portraits of himself and wife, and he has also painted the portrait spoken of above, and also that of the late Mrs. Brinley. He is at present engaged upon the family of Mr. Gideon Welles, and will leave for New York next week unless he receives further orders.

Hartford Daily Courant, April 18, 1859: LOCAL AFFAIRS. We saw, on Saturday, at Mr. Gideon Welles', four portraits of himself, wife and two children, done in pastel by Mr. Matthew Wilson, the celebrated portrait painter who recently finished, in this city, pictures of the late George Brinley, Esq., and of Mr. and Mrs. Henry K. Morgan. Both as portraits and as works of art these paintings are beyond praise, being lifelike and admirable. Mr. Wilson has left the city for a short time, but will return to complete five or six orders secured by him from other parties. He is undoubtedly one of the finest artists ever in Hartford, and our citizens will do well to take note of his return.

Hartford Daily Courant, June 27, 1859: Mr. Matthew Wilson, the artist, who painted so successfully, a short time since, portraits of the late Mr. and Mrs. Brinley, and of the family of Gideon Welles, Esq., is again in this city, stopping at the City Hotel. He is now engaged upon portraits of Col. Colt's family, at Mrs. Robinson's and others, but will, we dare say, find time to attend to other orders. The only recommendation necessary to the great superi-

ority of Mr. Wilson in his art, is a glance at the paintings he has already finished in this city.

Letter, The Reverend William Jarvis to his nephew, William Jarvis, Hartford, July 18, 1859: "The Col. [Samuel Colt] is having portraits taken of the whole family including Aunt Hetty [Hart]. The painter is Matthew Wilson, who is celebrated for getting accurate likenesses."

ibid, August 21, 1859: "Our portraits have all been painted and the likenesses are thought to be perfect."

Letter, Matthew Wilson to Mrs. Osbourn, October 17, 1859: "Well, I have finished Miss Sheldon and Miss Butler and, with the father's picture, I am to receive \$180.00. Next Wednesday I will receive \$100.00 more from Mr. Yale. . . ."

Letter, Matthew Wilson to Mrs. Osbourn, January 3, 1860: "I have a splendid picture of young Morgan, and by far the best I have painted of his father. I seem to be restored to art, and I might say to artists. On Saturday evening all the principal artists of Brooklyn will meet in my room for the purpose of getting up an exhibition in the new opera house. I should so like to have your picture. Would you mind sending it if they do? . . . On New Year's Day I was painting all the morning on the Morgans. . . ."

Hartford Daily Courant, July 10, 1860: A CAPITAL portrait of the late George Beach, so long connected with the Phoenix Bank, has been painted by Wilson, the great portrait painter of the day, and is now hanging against the wall of Bolles & Roberts' print shop. The artist has caught a very characteristic expression of Mr. Beach's face, so that the picture would suggest to a stranger who never knew the man something of that high-toned and manly spirit for which Mr. Beach was remarkable. The Directors of the Phoenix Bank, at the time when Mr. Beach resigned his post as President, among some complimentary resolutions, passed one desiring Mr. Wilson to paint this portrait, which is intended to grace the director's room at the Phoenix Bank, and should keep its original in perpetual remembrance with all concerned in the administration of its affairs.

Hartford Daily Courant, September 18, 1860: A FINE PORTRAIT. We noticed at Bolles & Roberts', yesterday, an exceedingly fine likeness of one of our well-known citizens—Pliny Jewell, Esq. It is from the hands of Wilson, whose artistic skill is well known and fully appreciated by many of our citizens. The likeness of Mr. Jewell is true to life, as all will bear witness who have ever seen his pleasing countenance.

Letter, The Reverend William Jarvis to his nephew, William Jarvis, Hartford, November 6, 1860: ". . . The Colonel [Samuel Colt] has been very ill since the death of his child; but I am happy to say that he is better now. He has had portraits painted of Richard [William Hart Jarvis] and John [Samuel Jarvis], which are as perfect as they could be. Matthew Wilson, the artist, has already painted for him Aunt Hetty [Hart] and all of our family, except Mary [Louisa Jarvis Fitzgerald] who was at the South; at a cost of \$75.00 each. Your aunt's [Elizabeth Miller Hart Jarvis] and mine are striking likenesses."

Letters, Matthew Wilson to Mrs. Osbourn, January—February 1861: ". . . kept Mrs. Messenger an hour longer and have done today a very satisfactory succession of sittings. . . ."

ibid: "Mr. Welles sat for more beard and Mrs. Howard for the last touch—all delighted. Mrs. Watkinson in two minutes. I have done something today. . . ."

ibid: ". . . The Colonel [Samuel Colt] only one-half rose for he has got dreadfully and looks very pale. Mrs. Colt, with tears in her eyes said, 'Oh, Mr. Wilson, you don't know what a comfort that last picture is to us,' speaking of the little baby's picture taken after death."

ibid: "I am going to exhibit Mrs. Colt's picture at the National Academy, with their consent, and if I have yours in pastel, I don't think there will be much prettier pictures than those two. . . ."

ibid: "... went to see a Miss Sage, who is dying. They did not wish to excite her by letting her know I was a painter, and she thought I was a clergyman ..."

Letters, Matthew Wilson to Mrs. Osbourn, late April, 1861: "I am really doing very well. Here for instance is a list of my expected receipts by the end of the week: Mrs. Rogers—\$60.00, Mr. Pond—\$100.00, Mr. Robinson—\$100.00, Mr. Robertson—\$60.00, Judge Parsons—\$60.00—\$380.00 ..."

ibid: "Robertson yesterday gave me \$75.00 instead of \$60.00 and a box of very fine segars ..."

Letters, Matthew Wilson to Mrs. Osbourn, May, 1861: "Mr. Watkinson is just gone—75 years old, voice feeble, step ditto, wears an old blue-bodied coat with brass buttons, black cravat, black vest ..."

ibid: "Mrs. Seymour died suddenly in church on Sunday of apoplexy! I am to look at the body at one-half past one.—I find myself thriving something like an undertaker—..."

ibid: "Noon. Mrs. Lucius Robinson just gone ..."

ibid: "Mr. Fessenden sits at one-half past five ..."

ibid: "... owing to a 'puff' the Courant has this morning—my rooms have been crowded all day and fresh sitters engaged, among them Mrs. [Lydia Huntley] Sigourney ..."

ibid: "The man who sat—with the Roman nose and prominent chin—is a Mr. Crosby. His picture is wonderfully like him now and I've only been at it an hour ..."

ibid: "I have worked very hard today. That horrid Huntington has taken twice as long as I hoped it wouldn't. That's an elegant sentence!"

Hartford Daily Courant, May 17, 1861: MATTHEW WILSON, THE ARTIST. Dunlap paid a great compliment to Stewart when he wrote that it was fortunate for Washington that he lived in the time of Stewart, that he might be handed down pictorially as a gentleman. In looking at the portrait now in Mr. Wilson's room, in the Hungerford block No. 23, of Judge Parsons, Lucius F. Robinson, Mrs. Seymour and several others, who have died recently, we cannot help thinking it must be a source of great gratification to the friends who survive, that such life-like and pleasing remembrances can be created by the magic touch of so excellent an artist and that too from daguerreotypes taken years before the death of the subjects; in one instance, from nothing but a cast, so that like Dunlap, we might say that when we also depart this life if there be those who may wish to see us again as we were, or as we would be, we hope Mr. Wilson may be in reach.

Letters, Matthew Wilson to Mrs. Osbourn, July, 1861: "Mr. Trumbull, the Secretary of State has just left, been in to see the Governor's [portrait], wants his wife ..."

ibid: "Mrs. Hartley has been sometimes with Mrs. Orcutt ..."

ibid: "Mrs. Trumbull comes soon. She is a sister of Lucius Robinson, I believe. Rather pretty ..."

Letter, Matthew Wilson to Mrs. Osbourn, July 1, 1861: "Governor Buckingham gone for an hour and I can fill this page ..."

Hartford Daily Courant, July 9, 1861: PORTRAITS. The portrait of his Excellency Governor Buckingham and ex-Governor Holley, which were ordered by the last Legislature to be painted, are nearly completed. They are both capital likenesses, worthy alike of the originals and of our good old state. The artist is Mr. Matthew Wilson, in Hungerford and Cone's block.

Letters, Matthew Wilson to Mrs. Osbourn, July 25–27, 1861: "I told you, perhaps, I had finished Mrs. Trumbull on the Wednesday I left here."

ibid: "Well, when I came back, altho it was very good, with my fresh eye and good spirits, I was conscious that I could make it better so sent for her. She sat until ¼ to six. This morning the improvement was so palpable that it

makes me think I must for a little while devote more time to the pictures even if I make less money, and by so doing acquire such increase in reputation as will command a higher price."

ibid, next day: "It *does* pay to take extra pains. Mr. Shipman, brother-in-law of Mrs. Trumbull, is in raptures with Mrs. T's picture. Says, 'I must have my wife done directly she gets home.'"

ibid, next day: "Mrs. Rogers came for a sitting—then I shall paint on the other Mrs. Rogers and a little child of Mrs. Lucius Robinson. Mr. Fessenden paid me yesterday . . ."

Letter, Matthew Wilson to Mrs. Osbourn, August 7, 1861: "Mr. Fallman [Tallman?] went out to bring Mr. Orcutt in to look at his picture. It was not done then, but was a perfect likeness. Mr. Orcutt was astonished. Finished his picture at 3 o'clock. Painted on Mrs. Fallman to $\frac{1}{4}$ to six."

Petition, The Connecticut Historical Society Records, Hartford, August 31, 1861: [To] Messrs James B. Hosmer, President, and Charles Hosmer, Secretary of the Connecticut Historical Society. Dear Sirs:

The undersigned are confident that they express the wish of every member of the Historical Society, as well as their own in respectfully soliciting from you the donation of your portraits to be placed in the Hall of the Society. The living will, indeed, need no additional reminder of your zeal and devotion to the interests of the Institution, or of its obligations to you for whatever it is, or has accomplished. But we wish that those who are to come after us should be privileged, like ourselves, to see the same familiar faces in the Hall of meeting, as memorials of those who are and will be inseparably associated with the society.

Mr. M. Wilson an artist of approved reputation is now in Hartford, and so favorable an opportunity is thus presented for the accomplishment of our wish, that we present our request in this informal manner, instead of deferring it until the next meeting for the more formal action of the Society.

We are, with much respect and esteem, yours sincerely,

Erastus Smith
Geo. Brinley [Jr.]
Roswell B. Ward
Alfred Smith
Edward Goodman
J. Hammond Trumbull
Charles J. Hoadly

Hartford Daily Courant, September 6, 1861: There is an exquisite bit of painting at Bolles & Roberts in a likeness of a little girl, which Wilson has just finished. The tone of coloring, the expression of the face, the drapery, all harmonize, and the general effect is that of an angelic child. All the mothers, and all the fathers of this vicinity, will be interested in seeing this remarkable effort of art. In this connection, speaking of Wilson, it may be well to say, that the portraits of the Governors Buckingham and Holley, which were ordered by the last legislature, have been painted by Wilson, and are now to be seen in the Senate Chamber of the State House. Governor Buckingham, as "the live governor", occupies the place of honor, on the north wall, over the entrance door: the position is honorable, but the light is not so good as that which falls on Ex-Governor Holley's portrait, in the southeast corner of the room.

Letter, Matthew Wilson to Mrs. Osbourn, December 4, 1861: ". . . painted on little Simpkins . . . when Mr. Hosmer came. . . . worked on two fresh pictures in my home studio until 2:00, then back to Mr. Church, where I painted until dark. . . ."

Letter, Matthew Wilson to Mrs. Osbourn, December 15, 1861: ". . . young Parsons came to say that his uncle, Judge Williams, died this morning and he wanted me to go see him at $\frac{1}{2}$ past twelve . . ."

Letter, The Reverend William Jarvis to his nephew, William Jarvis, Hartford, February 10, 1862: ". . . Matthew Wilson, who painted the Col. Eliz-

abeth, Hetty, Richard, John, your aunt and myself, has painted an excellent likeness, of the dear baby. It is a great comfort to all of us to have it."

Hartford Daily Courant, June 19, 1862: CITY INTELLIGENCE. MATTHEW WILSON, the portrait-painter, has made a picture of the late Judge, Hon. Thomas S. Williams, which is well worth seeing. It will be at the store of Bolles & Roberts, 267 Main street, a few days, for the inspection of the public. Judge Williams is represented in this picture in the mild and pleasant humor in which his friends found him at his own house, or in social intercourse. When practicing at the bar there was an earnestness about lawyer Williams which amounted almost to hardness; those who remember him as he thundered in his arguments before juries, will know what we refer to. He carried to the bench a milder aspect, but never forgot judicial dignity. The picture just painted by Wilson presents him in the still softer aspect of his old age, when time had mellowed all his faculties, and he revelled in pleasant recollections, and the happy consciousness of a well-spent life. The numerous admirers of Judge Williams in this region will enjoy a good study of the highly-finished picture now at 267 Main street.

Hartford Daily Courant, October 2, 1862: CITY INTELLIGENCE. Matthew Wilson, the artist, has just completed a pastel portrait of Mrs. L.H. Sigourney. It is a perfect likeness and a most pleasing representation of the original. We cannot call it flattery, it is so truthful, and yet we are very sure no previous effort during her life has produced a prettier picture of this charming American poetess.

Hartford Evening Press, December 11, 1862: Mr. Matthew Wilson. We learn that this artist will be absent from Hartford for some months, spending the winter in Montreal. We trust that he will not be idle professionally in the gay Canadian city, in this its gayest season. Though the handsome and the wise there might object to being put on canvas by a Yankee artist in this day of misunderstanding, they will not hesitate to sit to a gentleman of English birth. When Mr. Wilson first made Hartford his residence, he brought an excellent reputation as a portrait painter, one of the very first in the country. That reputation has constantly increased as he has transferred to canvas one and another of our well-known citizens. It is not in the mere handling of colors, nor in the ability to execute a finished picture—though his crayons, in softness and transparency, are unexcelled, in our judgement, and his portraits in oil have the depth and warmth of life—that Mr. Wilson's great merit lies, but in the genius that seizes upon the character of the subject, and transfers to canvas not the best expression merely, but the subtle and true indication of that character. Mr. Wilson's power in this respect is wonderful, and extends to the ability to discern in a daguerreotype of one absent or dead the likeness that usually only acquaintances can see, and to make from it a crayon that almost always satisfies the friend as well as if it had been taken from an actual sitting.

Hartford Daily Courant, December 12, 1862: CITY INTELLIGENCE. We learn that Matthew Wilson, the artist, leaves in a few days for Montreal, Canada. His success in this city is remarkable. We doubt if a finer gallery of portraits can be found than that of the late Col. Samuel Colt, at whose house are portraits of eighteen members of his family from Mr. Wilson's pencil. His success in copying from the photographs of deceased persons is also worthy of note. Such pictures as those of Chief Justice Williams, Judge Parsons, &c., could scarcely be taken from life. We hope, however, that his success in Canada will not be such as to quite keep him altogether from his home in this city.

Hartford Daily Courant, February 23, 1863: CITY INTELLIGENCE. UNFORTUNATE.—Mr. Matthew Wilson, the well known artist, in this city, together with his wife, lost all their clothing by the burning of the St. Lawrence Hall, Montreal, where they were stopping at the time of the late

fire. A large number of valuable portraits which Mr. Wilson was engaged in executing, were also destroyed.

Matthew Wilson's first wife, Mary Ann Ursula Penelope Kemp, died December 2, 1860, having suffered a slight stroke about two years earlier. Wilson then left Hartford for a time to break up his permanent home in Brooklyn. He also made arrangements for the care of his two young daughters at the home of a sister in Pittsburgh, Pennsylvania. Of his wife's death he wrote



Matthew Wilson, the artist. Photograph property of Mrs. William J. Sims.

that he grieved for "my friend, my mother, my child, my companion of my whole life." He had other worries also, including the enlistment of two of his three sons, David William and Alfred Kemp, in the 71st New York Regiment, in April of 1861. As he was a strong supporter of the Union cause, he could not quarrel with their desire to join the Army. After seeing his sons off to war, Wilson returned to his sitters in Hartford, lonely and dispirited.

By about September of 1861 Wilson, in his letters to Mrs. Osbourn, seemed

to take it for granted that they were engaged to be married. They were married quietly January 27, 1862, and returned to Hartford to live. Although Jane Marilla Kellogg Osbourn (known to her friends as Jeannie or Jenny) lived in Philadelphia during the years of her friendship with Matthew, she was born in Hartford, the daughter of Martin A. Kellogg and Marilla Cooley and granddaughter of Daniel Cooley and Lavinia Church. Jane (or Jeannie) had married Alexander Osbourn, a Philadelphia merchant, in 1851. They had one child, Norman, who died at the age of four in 1856. Her husband, Alexander Osbourn, died in 1859.

Matthew's first letter to Mrs. Osbourn, June 7, 1858, had discussed a miniature he had made of her deceased child from a daguerreotype brought to him by a mutual friend. Thus began the spirited, confidential correspondence between Matthew and his "unseen friend" whom he did not actually meet until sometime in 1859. Mrs. Osbourn had later become a friend of Matthew's first wife and visited in the Wilsons' home for a time, helping to care for Mary in her last illness.

In 1863 the new Wilson family moved from Hartford to Brooklyn, New York, where they maintained a home for the rest of their lives. Although no letters from "Dearest Jeannie" are available to this writer from late 1861 until August of 1865, it is reasonable to assume that Matthew continued to paint with his accustomed diligence in Brooklyn and surrounding areas, and perhaps in Washington, D.C.

By 1865 Wilson was charging \$150.00 for oil portraits rather than his customary price of \$100.00 in his Hartford days. His 1865 letters to "Dearest Jeannie" from Leavenworth, Kansas and Washington, D.C., discuss good investments in stocks and bonds and deals he was contemplating or had made and included, as well, his usual descriptions of people, events and the local scene. Typical of Wilson from his own diary for the year 1865 (the only complete diary he ever kept in a single year,) he charged no more for pictures of President Lincoln than he did for any other portrait; and he charged no more for Lincoln paintings after the President's death than he did before. The Lincoln picture he made for Prang, which must have been reproduced many thousands of times, was billed at only \$100.00.

The following are some of the highlights from Mr. Wilson's 1865 diary, the early part of which locates him at 189 Clinton Street in Brooklyn:

January 6, [1865]: Beautiful morning, so we determined to enjoy it—went to Mrs. Harriet Beecher Stowe—at eight went to Mr. Owen's [Robert Dale Owen], at nine it stormed and rained so we staid all night.

January 23: . . . at 1:15 took cars for Washington [from Philadelphia], cold, wet ride, arriving at 8:00 o'clock drove to 416 St. West, between F. & G. streets . . .

January 24: . . . from there to Mrs. Welles, found Mary Morgan and others there, then to Navy Department—found Mr. Welles, Mr. Faxon and Edgar Welles— . . . Saw the Smithsonian Institute in flames—everyone feeling it a sad loss.

January 25: . . . A reception at Mrs. Welles—met Genl. Bank, Admiral Farragut and others, chatted most with Gov. (now Sen.?) Morgan of New York.

January 31: . . . Went to the House—a day not to be forgotten for this day the Amendment to the Constitution to abolish slavery was passed . . .

February 4: At 1:00 o'clock went with Jeannie and Mrs. Welles who took us to the President and presented us to Mrs. Lincoln—we met there Genl. Hancock, Mrs. Seward, Mrs. Genl. Hunter, Admiral and Mrs. Farra-

gut, etc. Mrs. Lincoln in purple velvet and white flowers in her hair . . .

February 5: . . . at 2 o'clock met Mr. Lincoln at Gardners . . .

February 6: Went to the President in the evening, met many old friends . . .

February 7: Painted on President Lincoln.

February 8: Painted all day on President Lincoln. Went to Gov. Dennison in the evening; met Sect. Stanton, Professor Henry, etc. . . .

February 9: Painted all day on President Lincoln.

February 10: Painted on Mr. Lincoln.

February 11: Painted on Mr. Lincoln all day. Jeannie & Mrs. Parkhill went to Mrs. Lincoln's levee and called on Mrs. Welles and Mrs. Dennison. . . .

February 13: Painted on little Welles . . .

February 14: Painted on Mr. Lincoln . . .

February 15: Painted on Mr. Lincoln . . .

February 17: At the White House—Cabinet meeting—could not see the President—made arrangements for room at Mrs. Gills on 12th. street.

February 18: Went to the White House at 11 o'clock—saw the President—went to Mrs. Lincoln's reception in the afternoon with Mrs. Parkhill—then to Col. Cutts. Evening at Mr. Seward's.

February 20: Went early to the White House, painted on Mr. Lincoln to 1/2 past 9. Mr. Seward there and young Robert . . .

February 21: Painted on Mr. Wilcox in my studio at 12th st. in the building formerly occupied and owned by King, the artist.

March 20: Painted on Mr. and Mrs. Dole & Admiral Farragut

April 3: Great excitement over fall of Richmond.

April 9: . . . went to bed before 9 or I should have heard of the fall of Lee's army.

April 10: Waked by guns before 5 o'clock. Counted over 100 and concluded something had transpired. Lee had surrendered and this may be a day on which to remember the commencement of peace after 4 years of war. Went with the stream to the President's house and other places . . . Went to Ford's in evening—Laura Keene, "She Stoops to Conquer"—with Rufus Wright.

April 12: Painted on Sect. Welles . . .

April 14: . . . about 1/2 past 10 was awakened by a commotion in the house and found it arose from the fact that the President had just been shot in the theater (Ford's). Dressed and went about seeking news, the whole city in a ferment & universal horror and grief expressed.

April 15: Went to the Kirkwood house. Saw Senator Sumner who had just left Mr. Lincoln breathing his last—I said to Mr. Sumner, "Thank God you are spared to us!" His reply was, "I may be the next." . . . Mr. Knapp sat at 11—but there was such a gloom over all the city, almost every house was draped in black. Nothing (else) was talked of and the day was rainy and dark, altogether it was the saddest imaginable.

April 19: . . . at 2 o'clock met Mr. Geo. D. Morgan and with him and his son John viewed the procession at the funeral of President Lincoln. It was grand & solemn—it occupied 1 hour & 40 minutes in passing . . .

April 20: . . . began a copy of Mr. Lincoln's portrait for L. P. Ing & Co., print publishers, Boston (159 Washington St.) . . .

April 21: Painted on Mr. and Mrs. Knapp, & the rest of the day on Mr. Lincoln . . .

April 25: Painted on Mr. Knapp and Mr. Lincoln, etc . . .

April 29: Painted on Mr. Lincoln all day, Jeannie reading and mending . . .

May 2: Painted on Mr. Lincoln & little Knapp . . .

May 10: Spent some time with Simmons, sculptor, in watching bust of Mr. Lincoln.

May 14: Pains all over but prepared to receive Robert Lincoln at 12 o'clock, who came with Edgar W.—staid an hour then to bed again . . .

May 16: Painted on two copies of Lincoln . . .

May 17: . . . afterward Genl. Sheridan and his Aide de Camp Col—staid

½ an hour—pleasant chat about old friends at West Point . . .

May 18: Painted all day on Mr. Lincoln [copy] . . .

May 19: Painted on Mr. Lincoln [copy] . . .

May 22: Painted on copy of Lincoln . . .

May 23: Crowds in Washington to see the great review of 200,000 of the Army of the North. . . . Painted on copy no. 2 of Lincoln, then walked to stand (ticket from Edgar Welles) saw for about 2 hours the procession, what most interested me was the torn flags—people not as enthusiastic as I should have supposed . . .

May 25: Painted on copy no. 3 of Lincoln all day . . .

May 26: Painted all day on copy no. 3 of Lincoln . . .

May 30: Painted all day on Mr. Lincoln

May 31: Attorney General Speed called and pronounced judgment satisfactorily on his brother's picture, finished yesterday, and arranged to sit himself . . .

June 3: Painted on Mr. Lincoln no. 4 all day. Mr. Speed gone home for 8 or 10 days . . .

June 14: Painted on Mr. Lincoln no. 4

June 21: Painted all day on Mr. Gridley & Navy Dept. Lincoln.

June 24: Busy packing up to go to New York. Sent away Mrs. Dole and two Lincolns . . .

Wilson next painted in Brooklyn, Newark and Orange, New Jersey, from June 24 through August 7, 1865, when he and his daughter, Mary, departed via steamer and train for Leavenworth, Kansas. There he painted Governor Thomas Carney and seven other members of his family while living in the Governor's home. Later, staying at the Planters Hotel there, he painted many pictures, all of which are listed in his diary.

In his letters to Jeannie he described every detail of his experiences and boasted that when he left to return to Brooklyn on October 2, he had refused 28 sitters. This was a most profitable and enjoyable trip for Matthew and he was thrilled with his first look at the plains and the Western frontier. He wrote that he "knew how to get along with these Western fellows." He arrived in Brooklyn October 10 and noted in his diary that he bought the house at 189 Clinton street on October 13th. There, Wilson's only child by Jeannie, Francis Alexis Wilson, was born on October 24th and this event was duly noted in his diary.

Wilson returned to his 12th street studio in Washington, D.C., November 7, and was accompanied by his daughter, Mary, who was to keep house for him. On Tuesday, November 28, Matthew was called to Hartford to attend the funeral the next day of his son Alfred's wife, who had died as the result of giving birth to his first grandchild, Rhuy. After the funeral he returned almost immediately to Washington, stopping briefly at his Brooklyn home.

On December 9 and 11, 1865, he mentioned painting on another copy of Lincoln. (In a letter to Jeannie on December 7 he mentioned making a Lincoln copy for Mr. Forney who was probably Col. John W. Forney, Secretary of the Senate.) On December 16, he wrote, "painted on two Lincolns and Eve." On the 27th he noted, "Painted on the Lincoln all day", and again on the 28th, "Painted on the Lincolns."

In a postscript to a letter to Jeannie at about this time, he wrote that Mrs. Lincoln had sent "clothing for the full length" [presumably a full-length portrait of Lincoln], but, to this writer's knowledge, there is no full-length painting of Lincoln in existence by Matthew Wilson. Apparently weary of the Lincoln paintings at one point, he wrote Jeannie that he was working on the "interminable, everlasting Lincolns." One of the Lincolns he worked on De-

ember 28th was wanted by Mrs. Welles for a New Year's Day party. In 1865 Wilson lists 58 portraits he had made for a total income of \$8,160.00. Only three Lincolns are listed as having been paid for in 1865. These were the Navy Department Lincoln, the Lincoln for Joshua F. Speed, and the Lincoln painted for Prang. The known paintings of Lincoln by Matthew Wilson include:

1. A painting retained by Matthew Wilson for making additional copies which is now in the Philipse Manor Hall, Yonkers, New York.
2. A painting by Wilson, commissioned by Secretary of the Navy Gideon Welles which is in the possession of the Navy Department, Washington, D.C.
3. The copy made for Joshua F. Speed, Speed Museum, Louisville, Kentucky.
4. The Lincoln portrait originally made for Gideon Welles which is now owned by Mr. Maury Bromsen, Boston, Massachusetts.

An excerpt from the article by Charles Henry Hart, which appeared in the *New York Times* of February 12, 1911, throws further light on Wilson's portraiture of Lincoln:

One of his [Wilson's] warm friends—he might also be called his patron—was Gideon Welles, Secretary of the Navy under Mr. Lincoln, at whose request the President sat to Wilson two weeks before the assassination, and as was the painter's custom when painting the portrait of a distinguished character that he might be called upon to duplicate, he painted two portraits of Mr. Lincoln contemporaneously, working first on one canvas and then upon the other, so that both were originals from life. One of these two so painted, of course, was for Mr. Welles, while the other of the two life portraits was retained by the painter himself to repeat on orders, as Stuart did with his Washington, and for forty-five years it remained in his own and his family's possession.

As if to earmark the portrait that he kept as in his opinion the truest original, the better of the two, he signed it in red paint, and it was the only one that he did sign. It is from this one that the reproduction [in the article] is made.

To further certify to its originality the canvas is endorsed in the handwriting of the painter's wife, "Abraham Lincoln, painted by Matthew Wilson from life, two weeks before he was shot."

Soon after the death of the President, Wilson painted a replica of this portrait for Joshua F. Speed of Louisville, Ky., admittedly Mr. Lincoln's most intimate personal friend of many years' standing.

Matthew Wilson's habit of making two original paintings contemporaneously of prominent sitters no doubt explains why there are portraits of Gideon Welles, Senator Benjamin Wade, and Vice-President Henry Wilson (of Grant's administration) still in the possession of Matthew Wilson's descendants.

There are no more letters to "Dearest Jeannie" available to this writer after 1865. No doubt, he continued to paint diligently in his usual manner. In 1872 he purchased land at Lake George, New York, and erected a summer home there, indicating continuing prosperity. A rock studio was part of the home and Matthew Wilson undoubtedly painted away with his usual energy while at Lake George.

Two years before his death Matthew went to St. Louis, Missouri, on a 14-day "vacation", during which he painted *three* portraits of excellent quality of his son, Alfred Kemp Wilson, his daughter-in-law, Jeannette Chipley Wil-

son, and a granddaughter, Pauline Wilson. The death of Matthew Wilson, February 23, 1892, in his 78th year, was reported in the *New York Daily Tribune* as follows:

MATTHEW WILSON

Matthew Wilson, a well-known portrait painter of No. 123 Willow st., Brooklyn, died suddenly yesterday afternoon at the rooms of the Brooklyn Chess Club, No. 201 Montague st., Brooklyn. He went to the rooms of the club with J. J. Spowers, of No. 101 Pierrepont st., and they had a game. After its conclusion at 5:30 o'clock Mr. Wilson rose and was walking across the room when he suddenly put his hand to his head and fell backward. He was caught by William DuVal, father of H.C. DuVal, and assisted to a chair, but he died before an ambulance surgeon arrived. His death was due to cerebral apoplexy.

Mr. Wilson was born in England, and was a nephew of Samuel Wilson, once Lord Mayor of London, sixty years ago. At the age of seventeen he came to this country to devote himself to the life of an artist, taking up portrait-painting as a specialty. He painted portraits of the first President Harrison, Presidents Lincoln and Arthur, and many members of their cabinets, Albert Gallatin, Attorney-General Brewster, three generations of the family of ex-Governor Fairbanks, of Vermont, and many other well-known people. Mr. Wilson lived in Brooklyn for a number of years and then removed to Philadelphia. He had a summer home at Lake George and went to Brooklyn a few weeks ago to spend the winter. He left a wife, four sons and two daughters. The funeral will be private and the burial will be in Philadelphia.

Matthew Wilson lived as he wished, achieved fame in his time and was more fortunate than many of his perhaps better remembered friends, in that his great talent was gainfully employed in his chosen field until the day of his death. Even his sudden death, while enjoying his beloved game of chess among old friends, would surely have been the way he would have wished to have departed this life. How proud he would be if he could only know the honor The Connecticut Historical Society has bestowed upon him in mounting this exhibition of his portraits 80 years later. Certainly the many descendants of the artist are deeply appreciative of the exhibition which commemorates the long career of Matthew Henry Wilson who left behind the portraits of so many of the great personages of his time.

CHECKLIST OF PORTRAITS PAINTED IN HARTFORD BY MATTHEW WILSON

*This checklist of paintings by Matthew Wilson, done in Hartford in 1858-1862, is arranged alphabetically. * Asterisks indicate that the painting is included in the Exhibition. Painting numbers correspond for both checklist and the illustration.*

The checklist is primarily based on letters written by Matthew Wilson to his future wife. In addition, there were a surprising number which were mentioned in the daily newspapers. Since Wilson's pastels are so distinctive, a good number are attributions.

We are particularly grateful to Miss Helen D. Perkins for her interest and her invaluable leads, to all the lenders, many of whom wish to remain anonymous, and to the institutions who so kindly cooperated and lent their paintings for this Exhibition.

1. BEACH, GEORGE (November 29, 1788-May 3, 1860), was a son of Ebenezer and Lucy (Steele) Beach, of Hartford. He married (1) April 15, 1808, Harriet, daughter of Aaron Bradley, who died July 17, 1826; (2) November 5, 1827, Maria, daughter of Cyprian Nichols, who died November 17, 1845; (3) April 19, 1847, Sophia Theodosia (Buckland) Bull, widow of E. W. Bull, who survived him for many years. George Beach was President of the Phoenix National Bank in Hartford from 1837 until his death.

Source: *Courant*, July 10, 1860: "A CAPITAL portrait of the late George Beach . . ." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated, but believed to be that illustrated opposite page 52 of *First Century of the Phoenix National Bank of Hartford*, by Charles W. Burpee, 1914.

References: *Genealogical and Family History of the State of Connecticut*, Vol. 2, page 1146.

- *2. BRAINERD, KATHERINE LOUISE (July 20, 1856—1898) was the daughter of Charles Haskell and Mary Jane (Goodwin) Brainerd, of Hartford. She married May 15, 1888, Reverend Henry Evan Cotton, of Barbados, West Indies, and died in Hagerstown, Maryland.

The portrait: Oval pastel, 21¼ x 17½ inches; attributed to Matthew Wilson. Owned by The Connecticut Historical Society, gift, 1933, of Alice Welles, a niece of the subject.

References: *Brainard-Brainerd Genealogy*, by Lucy Abigail Brainard, Vol. 1, Part III, 1908, pages 92, 109.

3. BRINLEY, GEORGE (October 24, 1774–January 21, 1857), was a son of Edward and Sarah (Tyler) Brinley, of Boston. He married, April 30, 1805, CATHERINE PUTNAM [4]. George Brinley was formerly a druggist in Boston, owner of real estate in Boston and Worcester, and resided for the last twenty years of his life in Hartford, where he was considered one of its wealthiest citizens.

Source: *Courant*, April 9, 1859: "A BEAUTIFUL LIKENESS of the late George Brinley, Esq., can be seen . . ." (see page 102 of the foregoing text).

The portrait: Medium unknown, from a daguerreotype. Unlocated.

References: *A History of the Putnam Family . . .*, by Eben Putnam, 1891, page 312; Anonymous ms. genealogy of the Brinley family, CHS collections.

4. BRINLEY, MRS. GEORGE (CATHERINE PUTNAM) (November 17, 1785—October 2, 1842) was the daughter of Daniel and Catherine (Hutchinson) Putnam, of Brooklyn. She married GEORGE BRINLEY [3].

Source: *Courant*, April 9, 1859: "[Wilson has also painted] that [portrait] of the late Mrs. Brinley" (see page 102 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *A History of the Putnam Family . . .*, by Eben Putnam, 1891, pages 185, 312; Anonymous ms. genealogy of the Brinley family, CHS collections.

5. BUCKINGHAM, WILLIAM ALFRED (May 28, 1804–February 5, 1875) was the son of Samuel and Joanna (Matson) Buckingham, of Lebanon. He married September 27, 1830, Eliza Ripley, of Norwich. William A. Buckingham was Governor of Connecticut from 1858 to 1866.

Source: *Courant*, July 9, 1861: "The portrait of his Excellency Governor Buckingham . . ., which [was] ordered by the last Legislature . . ." (see pages 104, 105 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *Dictionary of American Biography*, Vol. III, pages 228–229; *Representative Men of Connecticut*, 1894, pages 5–8; *The Governors of Connecticut*, by Frederick Calvin Norton, 1905, pages [247]–256.

- *6. BUTLER, JOHN (c. 1781–February 27, 1847) was the son of Dr. Daniel and Sarah (Howard) Butler, of Hartford. He married May 24, 1837, MRS. ELIZA LYDIA (ROYCE) SHELDON [7] and died in Hartford at the age of 66. John Butler was a merchant and paper manufacturer whose store was on the west side of Main Street, beyond Wells, about opposite the present Municipal Building.

Source: Bill, dated Hartford October 20, 1860, Matthew Wilson to Miss Eliza S. Butler, "To painting a pastel portrait of self, father & sister, \$180.00." (see page 103 of the foregoing text).

The portrait: Oval pastel, 24 x 19½ inches, probably copied from a portrait

by Jared Bradley Flagg. Owned by the Butler-McCook Homestead, courtesy Antiquarian & Landmarks Society, Inc., of Connecticut.

References: Genealogical ms. owned by the Antiquarian & Landmarks Society, Inc., of Connecticut.

- *7. BUTLER, MRS. ELIZA LYDIA (ROYCE) SHELDON (September 23, 1797–December 7, 1858) was the daughter of John and Lydia (Bull) Royce. She married (1) January 1, 1816, George Sheldon, by whom she had a daughter MARY LYDIA SHELDON [61] and a son George Sheldon, who died October 6, 1817. The widow Sheldon married (2) May 24, 1837, JOHN BUTLER [6] and died at the age of 61.

The portrait: Oval pastel, 24 x 19½ inches, probably copied from a portrait by Jared Bradley Flagg. Owned by the Butler-McCook Homestead, courtesy Antiquarian & Landmarks Society, Inc., of Connecticut.

References: Genealogical ms. owned by the Antiquarian & Landmarks Society, Inc., of Connecticut.

- *8. BUTLER, ELIZA SHELDON (bapt. November 8, 1840–May 27, 1917) was the daughter of JOHN [6] and MRS. ELIZA LYDIA (ROYCE) SHELDON BUTLER [7] and married June 7, 1866, Reverend John J. McCook, of Hartford.

Source: Bill, dated Hartford October 20, 1860 (see [6]).

The portrait: Oval pastel, 24 x 19½ inches. Owned by the Butler-McCook Homestead, courtesy Antiquarian & Landmarks Society, Inc., of Connecticut.

References: Genealogical ms. owned by the Antiquarian & Landmarks Society, Inc., of Connecticut.

- *9. COLLINS, AMOS MORRIS (March 30, 1788–November 10, 1858) was the son of William and Esther (Morris) Collins, of Goshen. He married April 30, 1811, MARY LYMAN [10]. Although born and married in Goshen, Amos M. Collins' first business enterprise was in Blandford, Massachusetts, where he was a partner in the firm of Lyman & Collins. Selling out at a considerable profit, he settled in Hartford in 1819, where he opened a dry goods store. He was an avowed temperance man, served on the Common Council and was Mayor of Hartford in 1843.

The portrait: Oval pastel, 24 x 19½ inches; attributed to Matthew Wilson. Owned privately.

References: *Collins Memorial*, by Clarence Lyman Collens, 1959, page 168; portrait illustrated page [2].

- *10. COLLINS, MRS. AMOS MORRIS (MARY LYMAN) (June 27, 1787–May 8, 1870) was the daughter of Colonel Moses and Mary (Buell) Judd Lyman, of Goshen. She married AMOS MORRIS COLLINS [9].

The portrait: Oval pastel, 24 x 19½ inches; attributed to Matthew Wilson. Owned privately.

References: *Collins Memorial*, by Clarence Lyman Collens, 1959, page 168.

- *11. COLLINS, WILLIAM LYMAN (February 10, 1812–November 15, 1865) was the first son of AMOS MORRIS [9] and MARY LYMAN COLLINS [10]. He married November 14, 1835, Harriet Pierson, of Orange, New Jersey. For about 35 years, William L. Collins was connected with the mercantile firms of A. M. Collins and Sons and later with Collins Bros. & Co., as well as taking an active interest in the development of Bushnell Park in Hartford.

The portrait: Oval pastel, 24x 19½ inches; attributed to Matthew Wilson. Owned privately.

References: *Collins Memorial*, by Clarence Lyman Collens, 1959, pages 31, 170.

- *12. COLLINS, ARTHUR MORRIS (July 10, 1851–January 3, 1861) was the fifth son of Charles and Mary Hall (Terry) Collins, of Hartford and New York City, and grandson of AMOS MORRIS COLLINS [9] and his wife MARY LYMAN [10]. His short life and early death were commemorated in a small book, written by his mother, entitled *Little Artie* and published in Hartford in 1861.

The portrait: Oval pastel, 21¼ x 17½ inches; attributed to Matthew Wilson. Owned privately.

References: *Collins Memorial*, by Clarence Lyman Collens, 1959, pages 171–172.

13. COLLINS, ERASTUS (February 10, 1815–April 7, 1880) was the third son of AMOS MORRIS [9] and MARY LYMAN COLLINS [10]. He married January 26, 1848, MARY SARAH ATWOOD [14]. Erastus Collins began his career in his father's dry goods store, and was for forty years associated with the firm known variously as A. M. Collins & Sons, Collins Bros., Collins Bros. & Co., Collins & Fenn, and Collins, Fenn & Co., which was dissolved in October of 1876.

The portrait: Oval pastel, 24 x 19½ inches; attributed to Matthew Wilson. Owned privately.

References: *Collins Memorial*, by Clarence Lyman Collens, 1959, page 171; portrait illustrated page [38].

14. COLLINS, MRS. ERASTUS (MARY SARAH ATWOOD) (July 27, 1822–March 31, 1874) was the daughter of John Mulliken and Henrietta Maria (Coffin) Atwood, of Philadelphia. She married ERASTUS COLLINS [15].

The portrait: Oval pastel, 24 x 19½ inches; attributed to Matthew Wilson. Owned privately.

References: *Collins Memorial*, by Clarence Lyman Collens, 1959, page 171; portrait illustrated page [38].

15. COLT, SAMUEL (July 19, 1814–January 10, 1862) was the son of Christopher and Sarah (Caldwell) Colt, of Hartford. He married June 5, 1856, ELIZABETH HART JARVIS [16]. He was the inventor of the revolving pistol and founder of Colt's Patent Fire Arms Manufacturing Company.

Source: Wilson's letter, January 20, 1862.

The portrait: Medium unknown. Unlocated.

References: *Dictionary of American Biography*, Vol. IV, pages 318–320.

16. COLT, MRS. SAMUEL (ELIZABETH HART JARVIS) (October 5, 1826–August 23, 1905) was the daughter of REVEREND WILLIAM [38] and ELIZABETH MILLER (HART) JARVIS [39], of Middletown. She married SAMUEL COLT [15].

Source: Wilson's letter, January–February, 1861, "I am going to exhibit Mrs. Colt's picture at the National Academy . . ." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *The Jarvis Family*, by George A. and George M. Jarvis, and William J. Wetmore, 1879, page 92; CHS Obituary Scrapbooks, Vol. 58, pages 32–55; Rev. William Jarvis ms. letters, CHS collections.

- *17. COLT, SAMUEL JARVIS (February 24, 1857–December 24, 1857) was the first child of SAMUEL [15] and ELIZABETH HART JARVIS COLT [16].

The portrait: Oval pastel, 15½ x 12½ inches. Wadsworth Atheneum, Hartford, gift of Mrs. E. Sanderson Cushman and Francis Robinson.

References: *The Jarvis Family*, by George A. and George M. Jarvis, and William J. Wetmore, 1879, page 92.

- *18. COLT, ELIZABETH JARVIS (February 22, 1860–October 17, 1860) was the eldest daughter of SAMUEL [15] and ELIZABETH HART JARVIS COLT [16].

Source: Wilson's letter, January–February, 1861: "Mrs. Colt . . . speaking of the little baby's picture taken after death . . ." (see page 103 of the foregoing text).

The portrait: Oval pastel, 16 x 13 inches. Wadsworth Atheneum, Hartford, lent by Mrs. Bradlee Van Brunt.

References: Rev. William Jarvis ms. letters, CHS collections; Cedar Hill Cemetery Records, copied by Julius Gay, CHS collections.

- *19. COLT, HENRIETTA SELDEN (May 23, 1861–January 20, 1862) was the

second daughter of SAMUEL [15] and ELIZABETH HART JARVIS COLT [16]. Only one of the Colt children, Caldwell Hart, lived to maturity.

Source: Letter, Jarvis to Jarvis, February 10, 1862: "Matthew Wilson . . . has painted an excellent likeness of the dear baby." (see pages 105–106 of the foregoing text).

The portrait: Oval pastel, 15½ x 12½ inches. Wadsworth Atheneum, Hartford, lent by Mrs. Bradlee Van Brunt.

References: Rev. William Jarvis ms. letters, CHS collections; Cedar Hill Cemetery Records, copied by Julius Gay, CHS collections.

20. COMSTOCK, MR. Perhaps William Greene Comstock (October 11, 1810–August 4, 1899) who was the son of Franklin G. and Tryphena (Tracy) Comstock, of Chatham. He married July 5, 1837, Adeline Strong, of East Hampton. He was a managing editor of *The New England Daily Review*, founded by his father, and later was a founder of Comstock, Ferre & Co., the pioneer seed-growing firm.

Source: Wilson's letter, July 8, 1861.

The portrait: Medium unknown. Unlocated.

References: *Commemorative Biographical Record of Hartford County*, 1901, pages 760–761.

21. CROSBY, MR. Unidentified.

Source: Wilson's letter, May 1861: "The man who sat—with the Roman nose and prominent chin—is a Mr. Crosby." (see page 104 of the foregoing text).

The portrait: Medium unknown. Unlocated.

22. FALLMAN [TALLMAN?], MR. Unidentified.

Source: Wilson's letter, August 7, 1861: "Mr. Fallman went out to bring Mr. Orcutt in to look at his picture. It . . . was a perfect likeness." (see page 105 of the foregoing text).

The portrait: Medium unknown. Unlocated.

23. FALLMAN [TALLMAN?] MRS. Unidentified.

Source: Wilson's letter, August 7, 1861: "Painted on Mrs. Fallman to ¼ to six." (see page 105 of the foregoing text).

The portrait: Medium unknown. Unlocated.

24. FESSENDEN, MR. Perhaps Edson Fessenden (April 14, 1806–January 4, 1888) who married Lydia Ann Worden. He was President of the Temperance Life Insurance Company, of which JAMES B. HOSMER [33] was a vice-president.

Source: Wilson's letter, May 1861: "Mr. Fessenden sits at one-half past five." (see pages 104, 105 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: CHS Obituary Scrapbooks, Vol. 8, page 73.

- *25. GLEASON, ELON (November 26, 1786–May 7, 1873) was the son of David and Abigail (Alford) Gleason, of Simsbury. He married January 17, 1821, SARAH BELDEN [26]. He was in the printing and bookselling business with his brother, under the firm name of Peter B. Gleason & Co., 1811–1839. Elon continued the business until his retirement in 1854.

The portrait: Oval pastel, 24 x 19½ inches; attributed to Matthew Wilson; modern frame. Owned by the Farmington Village Green and Library Association, Farmington.

References: *Genealogy of the Descendants of Thomas Gleason*, by Lillian M. Wilson, 1909, page 226.

- *26. GLEASON, MRS. ELON (SARAH BELDEN) (March 23, 1794–June 27, 1880) was the daughter of James and Sarah (Smith) Belden, of East Hartford. She married ELON GLEASON [25].

The portrait: Oval pastel, 24 x 19½ inches; attributed to Matthew Wilson; modern frame. Owned by the Farmington Village Green and Library Association, Farmington.

References: *Genealogy of the Descendants of Thomas Gleason*, by Lillian M. Wilson, 1909, page 226; ms. East Hartford Cemetery Records, CHS collections.

27. HART, HETTY BUCKINGHAM (April 19, 1800–living 1875) was a daughter of Colonel Richard William and Elizabeth (Bull) Hart, of Saybrook. She was the sister of ELIZABETH MILLER HART JARVIS [39] and died in Hartford unmarried.

Source: Letter, Jarvis to Jarvis, November 6, 1860: "Wilson . . . has already painted for him Aunt Hetty [Hart]." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *Genealogical History of Deacon Stephen Hart*, by Alfred Andrews, 1875, page 459.

28. HOLLEY, ALEXANDER HAMILTON (August 12, 1804–October 2, 1887) was the son of John Milton and Sally (Porter) Holley, of Salisbury. He married (1) October 1831, Jane M. Lyman; (2) September 1835, Marcia Cofing. Holley was Governor of Connecticut from 1857 to 1858.

Source: *Courant*, July 9, 1861: "The portrait of . . . ex-Governor Holley, which [was] ordered by the last Legislature . . ." (see pages 104, 105 of the foregoing text).

The portrait: Oil on canvas. The portrait hangs in Memorial Hall, Connecticut State Library, Hartford.

References: *The Governors of Connecticut*, by Frederick Calvin Norton, 1905, pages [241]–245, in which the portrait [page 241] is erroneously credited to "Henry" Wilson; *Descendants of John Porter*, by Henry Porter Andrews, 1893, page 427; *History of Litchfield County*, 1881, pages 551–552.

- *29. HOOKER, JOHN (April 19, 1816–February 12, 1901) was the son of Edward and Elizabeth (Daggett) Hooker, of Farmington. He married August 5, 1841, ISABELLA BEECHER [30]. John Hooker was a lawyer and clerk of the State Supreme Court.

The portrait: Oil on canvas, 30 x 25 inches. Stencilled on back: "John Hooker, æ 46 April 4, 1862 Matthew Wilson, Esq." Owned by The Stowe-Day Foundation, Hartford.

References: *The Descendants of Rev. Thomas Hooker*, by Edward Hooker, 1909, pages 140–141, 246.

30. HOOKER, MRS. JOHN (ISABELLA BEECHER) (February 22, 1822–January 25, 1907) was the daughter of Reverend Lyman and Harriet (Porter) Beecher, and sister of Reverend Henry Ward Beecher and Harriet (Beecher) Stowe. She married JOHN HOOKER [29].

The portrait: Oil on canvas. Owned privately.

References: *Dictionary of American Biography*, Vol. IX, pages 195–196; *The Descendants of Rev. Thomas Hooker*, by Edward Hooker, 1909, page 246.

- *31. HOOKER, ALICE BEECHER (August 26, 1847–April 21, 1928) and HOOKER, MARY (August 15, 1845–January 20, 1886). The subjects of this double portrait were the daughters of JOHN [29] and ISABELLA BEECHER HOOKER [30]. Alice Beecher Hooker married June 17, 1869, John Calvin Day and Mary Hooker married October 4, 1866, Eugene Burton.

The portrait: Oil on canvas, 29¼ x 36¼ inches. Owned by The Stowe-Day Foundation, Hartford.

References: *The Descendants of Rev. Thomas Hooker*, by Edward Hooker, 1909, page 381.

- *32. HOSMER, CHARLES (April 10, 1785–July 26, 1871) was the son of James and Anne (Bidwell) Hosmer. He married (1) July 5, 1812, Abigail Wadsworth, who died January 11, 1816; (2) April 27, 1818, Harriet Hall, who died October 29, 1868, aged 83. Charles Hosmer was Recording Secretary of

this Society from 1839 to 1868. He was the brother of JAMES BIDWELL HOSMER [33].

Source: Petition, CHS, dated August 31, 1861 (see page 105 of the foregoing text).

The portrait: Commissioned by the officers of the CHS to be painted by Matthew Wilson. Oil on canvas, 42 x 34 inches, painted on stretcher "Charles Hosmer 1861 M. Wilson." Owned by The Connecticut Historical Society, Hartford.

References: *Genealogy of the Hosmer Family*, by James B. Hosmer, 1861, page 6.

- *33. HOSMER, JAMES BIDWELL (September 27, 1781–September 25, 1878) was the son of James and Anne (Bidwell) Hosmer, and the brother of CHARLES HOSMER [32]. He was Treasurer of this Society from 1839 to 1875 and President from 1860 to 1863. He never married.

Source: Petition, CHS, dated August 31, 1861 (see page 105 of the foregoing text).

The portrait: Commissioned by the officers of the CHS to be painted by Matthew Wilson. Oil on canvas, 42 x 34 inches, painted on stretcher "James B. Hosmer 1861 M. Wilson." Owned by The Connecticut Historical Society, Hartford.

References: *Genealogy of the Hosmer Family*, by James B. Hosmer, 1861, page 6.

- *34. HOWARD, MARK (May 27, 1817–January 24, 1887) was born in England and came to America about 1830, moving to Hartford in 1847. He married October 13, 1852, ANGELINE LEE [35]. He was the founder and first President of the National Fire Insurance Company of Hartford.

Source: Wilson's letter, late 1858: "... Mr. Howard ... sitting." (see page 102 of the foregoing text).

The portrait: Oval oil on canvas, 27 x 22 inches. Owned by the National Fire Insurance Co. of Hartford, now based in Chicago, Illinois.

References: CHS Obituary Scrapbooks, Vol. 34, page 48; *John Lee of Farmington* . . . , by Leonard Lee and Sarah Fiske Lee, 1897, page 196.

- *35. HOWARD, MRS. MARK (ANGELINE LEE) (January 4, 1824–March 3, 1899) was the daughter of Thomas and Electa (Riley) Lee, of New Britain. She married MARK HOWARD [34].

Source: Wilson's letter, January–February, 1861: "Mrs. Howard [sat] for the last touch." (see page 103 of the foregoing text).

The portrait: Oval oil on canvas, 27 x 22 inches. Owned by the National Fire Insurance Co. of Hartford, now based in Chicago, Illinois.

References: CHS Obituary Scrapbooks, Vol. 34, page 48; *John Lee of Farmington* . . . , by Leonard Lee and Sarah Fiske Lee, 1897, pages 185–186, 196.

36. HUNTINGTON, MR., of Norwich. Unidentified.

Source: Wilson's letter, May 1861: "That horrid Huntington has taken twice as long . . ." (see page 104 of the foregoing text).

The portrait: Medium unknown. Unlocated.

37. IVES, MISS. Perhaps Antoinette S. Ives (ca. June 1838–April 8, 1864), eldest daughter of Lawson C. and Marietta (Thorp) Ives, of Hartford. She was unmarried.

Source: Wilson's letter, December 1861.

The portrait: Medium unknown. Unlocated.

References: *Courant*, April 9, 1864; *Genealogy of the Ives Family*, by Arthur Coon Ives, 1912, page 137.

38. JARVIS, REVEREND WILLIAM (February 29, 1796–October 3, 1871) was the son of Hezekiah and Mary (Nash) Jarvis, of Norwalk. He married December 22, 1825, ELIZABETH MILLER HART [39]. He was an Episcopal minister in Hebron, and was the father of ELIZABETH HART JARVIS COLT [16].

Source: Letter, Jarvis to Jarvis, November 6, 1860: "Your aunt's [Elizabeth Miller Hart Jarvis] and mine are striking likenesses." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *Genealogical History of Deacon Stephen Hart*, by Alfred Andrews, 1875, page 55.

39. JARVIS, MRS. WILLIAM (ELIZABETH MILLER HART) (JUNE 22, 1798–June 18, 1881) was the daughter of Colonel Richard William and Elizabeth (Bull) Hart, of Saybrook, and sister of HETTY BUCKINGHAM HART [27]. She married REVEREND WILLIAM JARVIS [38].

Source: Letter, Jarvis to Jarvis, November 6, 1860: "Your aunt's [Elizabeth Miller Hart Jarvis] and mine are striking likenesses." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *Genealogical History of Deacon Stephen Hart*, by Alfred Andrews, 1875, page 459, 525.

40. JARVIS, HETTY HART (February 28, 1828–October 31, 1898) was the daughter of REVEREND WILLIAM JARVIS [38] and his wife ELIZABETH MILLER HART [39] and sister of ELIZABETH HART JARVIS COLT [16]. She lived with Mrs. Colt for a number of years and married, as his second wife, December 6, 1867, C. Nichols Beach, of Philadelphia.

Source: Letter, Jarvis to Jarvis, February 10, 1862: "Matthew Wilson, who painted . . . Hetty, Richard . . . and myself . . ." (see pages 105–106 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: CHS Social Scrapbooks, Vol. 2, pages 1–2; CHS Obituary Scrapbooks, Vol. 33, page 8.

41. JARVIS, JOHN SAMUEL (May 6, 1837–July 27, 1866) was the son of REVEREND WILLIAM JARVIS [38] and his wife ELIZABETH MILLER HART [39] and the brother of RICHARD WILLIAM HART JARVIS [42]. He married September 21, 1859, Elizabeth Jarvis Hall and worked for his brother-in-law SAMUEL COLT [15].

Source: Letter, Jarvis to Jarvis, November 6, 1860: ". . . he has had portraits painted of . . . John [Samuel Jarvis] . . ." (see page 103 of the foregoing text).

The portrait: Oval pastel. Owned privately.

References: *The Jarvis Family*, by George A. and George M. Jarvis, and William J. Wetmore, 1879, pages 55, 97.

42. JARVIS, RICHARD WILLIAM HART (November 30, 1829–January 21, 1903) was the son of REVEREND WILLIAM JARVIS [38] and his wife ELIZABETH MILLER HART [39] and brother of JOHN SAMUEL JARVIS [41] and ELIZABETH HART JARVIS COLT [16]. For a number of years he headed Colt's Patent Fire Arms Manufacturing Company.

Source: Letter, Jarvis to Jarvis, November 6, 1860: ". . . he has had portraits painted of Richard [William Hart Jarvis] . . ." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *The Jarvis Family*, by George A. and George M. Jarvis, and William J. Wetmore, 1879, page 55.

43. JEWELL, PLINY (September 1, 1823–October 31, 1911) was the son of Pliny and Emily (Alexander) Jewell, of Winchester, New Hampshire and Hartford. He married September 5, 1845, Caroline Bradbury. Pliny Jewell was President of the Jewell Belting Company of Hartford which was originally P. Jewell & Sons, leather manufacturers.

Source: *Courant*, September 18, 1860: "The likeness of Mr. [Pliny] Jewell is true to life." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *Commemorative Biographical Record of Hartford County*, 1901, pages 372–375.

44. MESSENGER, MRS. Unidentified.
Source: Wilson's letter, January–February, 1861: "... kept Mrs. Messenger an hour longer ..." (see page 103 of the foregoing text).
The portrait: Medium unknown. Unlocated.
45. MORGAN, HENRY KIRKE (December 15, 1819–March 7, 1911) was the son of Denison and Ursula (Brainard) Morgan, of Hartford. He married April 14, 1846, EMILY MALBONE BRINLEY [46]. After a career in his father's wholesale grocery house, he retired in 1862 but continued an active career as director and trustee of many Hartford institutions.
Source: *Courant*, April 18, 1859: "[Wilson] who recently finished, in this city, pictures of . . . Mr. and Mrs. Henry K. Morgan." (see pages 102, 103 of the foregoing text).
The portrait: Medium unknown. Unlocated. Wilson said of this painting, January 3, 1860, that it was "by far the best I have painted."
References: CHS Obituary Scrapbooks, Vol. 82, page 76.
46. MORGAN, MRS. HENRY KIRKE (EMILY MALBONE BRINLEY) (October 27, 1824–February 4, 1907) was the daughter of GEORGE BRINLEY [3] and his wife CATHERINE PUTNAM [4]. She married HENRY KIRKE MORGAN [45].
Source: *Courant*, April 18, 1859: "[Wilson] who recently finished . . . pictures of . . . Mr. and Mrs. Henry K. Morgan." (see page 102 of the foregoing text).
The portrait: Medium unknown. Unlocated.
References: *A History of the Putnam Family . . .*, by Eben Putnam, 1891, Part VIII, page 96.
47. MORGAN, A SON. This could have been any of the four sons of HENRY KIRKE MORGAN [45] and his wife EMILY MALBONE BRINLEY [46], i.e., Reverend George Brinley Morgan (1848–1908), William Denison Morgan (1850–), Henry Kirke Morgan (1854–) or Edward Morgan (1857–1874) but most likely the eldest son.
Source: Wilson's letter, January 3, 1860: "I have a splendid picture of young Morgan . . ." (see page 103 of the foregoing text).
The portrait: Medium unknown. Unlocated.
References: *A History of the Putnam Family . . .*, by Eben Putnam, 1891, Part VIII, page 96.
- *48. OSBOURN, MRS. ALEXANDER (JANE MARILLA KELLOGG) ["JEAN-NIE"] (April 28, 1830–April 15, 1911) was the daughter of Martin Alexis and Marilla (Cooley) Kellogg, of Hartford. She married (1) in Philadelphia, June 26, 1851, Alexander Osbourn, who died April 15, 1859; (2) January 27, 1862, Matthew Wilson, the artist, whose works are herein exhibited.
Source: Wilson's letter, January–February, 1861: "I am going to exhibit Mrs. Colt's picture at the National Academy . . . and if I have yours in pastel . . ." (see page 103 of the foregoing text).
The portrait: Oval pastel, 24 x 19½ inches. Owned by Mrs. William J. Sims, nee Janet Wilson, great-granddaughter of Matthew Wilson and his first wife, Mary Kemp.
References: *The Kelloggs in the New World*, by Timothy Hopkins, 1903, Vol. 1, pages 675, 1356–1357.
- *49. PARSONS, JUDGE FRANCIS (February 16, 1795–March 9, 1861) was the son of Reverend David and Harriet (Williams) Parsons, of Amherst, Massachusetts. He married December 23, 1829, Clarissa Brown. Francis Parsons studied law in the office of his uncle JUDGE THOMAS SCOTT WILLIAMS [80], and was himself Judge of the Hartford County Court.
Source: *Courant*, May 17, 1861: "... looking at the portrait . . . of Judge Parsons . . . who [has] died recently . . ." (see pages 103, 104, 105, 106 of the foregoing text).
The portrait: Oval pastel, 24 x 19½ inches. A typewritten label on the por-

trait reads: "From note in diary of J.C.P., it appears that this portrait (by Wilson) was finished April 29, 1861." Owned privately.

References: *Parsons Family*, by Henry Parsons, 1912, Vol. I, page 169.

50. POND, MR. Perhaps Charles Floyer Pond (January 21, 1809–May 10, 1867), the son of Caleb and Nancy (Hanmer) Pond, of Hartford, who married Harriet Newel Phelps, a daughter of Anson G. Phelps, of New York. Pond was President of the New Haven, Hartford and Springfield Railroad Company from 1842 until his death.

Source: Wilson's letter, April 1861: ". . . a list of my expected receipts . . .

Mr. Pond—\$100.00." (see page 104 of the foregoing text).

The portrait: {Oil on canvas.}† Unlocated.

References: *Yale Obituary Records*, 1860–1870, page 242; *Stokes Records*, by Anson Phelps Stokes, 1910, Vol. I, part 2, page 124; *Courant*, February 17, 1808.

51. ROBERTSON, REVEREND WILLIAM H. CALDWELL (January 7, 1816–August 14, 1873) was born in New York City, was an Episcopal clergyman and married April 14, 1853, Mary Mildestein, of Matanzas, Cuba. He resided in Hartford for some time, but did not occupy a pulpit.

Source: Wilson's letter, late April 1861: ". . . a list of my expected receipts . . . Mr. Robertson—\$60.00." (see page 104 of the foregoing text).

The portrait: {Pastel.} Unlocated.

References: *History of Christ Church . . .*, 1908, Vol. II, pages 252, 306, 312.

52. ROBINSON, DAVID FRANKLIN (January 7, 1801–January 26, 1862) was the son of David and Catherine (Coe) Robinson, of Granville, Massachusetts. He married April 22, 1823, ANNE SEYMOUR [53]. David F. Robinson was President of the Hartford Bank, a member of the State Legislature and a member of the Hartford Common Council.

The portrait: Oval pastel, 24 x 19½ inches. Owned privately.

References: *A History of the Seymour Family*, by George Dudley Seymour and Donald Lines Jacobus, 1939, page 230.

53. ROBINSON, MRS. DAVID FRANKLIN (ANNE SEYMOUR) (December 29, 1801–October 27, 1892) was the daughter of Asa and Elizabeth (Denison) Seymour, of New London. She married DAVID FRANKLIN ROBINSON [52].

The portrait: Oval pastel, 24 x 19½ inches. Owned privately.

References: *A History of the Seymour Family*, by George Dudley Seymour and Donald Lines Jacobus, 1939, pages 229–230; portrait illustrated page 511.

54. ROBINSON, LUCIUS FRANKLIN (February 1, 1824–March 11, 1861) was the son of DAVID FRANKLIN ROBINSON [52] and his wife ANNE SEYMOUR [53]. He married October 21, 1850, ELIZA STORRS TRUMBULL [55]. A graduate of Yale Law School, he was a practicing attorney in Hartford and was for several years a member of the Common Council. He died at the age of 37.

Source: *Courant*, May 17, 1861: "In looking at the portrait . . . of . . . Lucius F. Robinson . . . who . . . died recently . . ." (see page 104 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *Yale Obituary Records*, 1860–1870, pages 39–40; *A History of the Seymour Family*, by George Dudley Seymour and Donald Lines Jacobus, 1939, page 230.

55. ROBINSON, MRS. LUCIUS FRANKLIN (ELIZA STORRS TRUMBULL) (October 10, 1826–August 29, 1862) was the daughter of Governor Joseph and Eliza (Storrs) Trumbull, of Hartford. She married LUCIUS FRANKLIN ROBINSON [54].

† On the basis of information in the letters and surviving bills, Wilson charged at this period \$60.00 for a pastel, and at least \$100.00 for an oil portrait.

Source: Wilson's letter, May 1861: "Mrs. Lucius Robinson just gone." (see page 104 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *The Storrs Family*, by Charles Storrs, 1886, page 435; *A History of the Seymour Family*, by George Dudley Seymour and Donald Lines Jacobus, 1939, page 230.

56. ROBINSON, CHILD. This portrait could be one of any of the four daughters of LUCIUS FRANKLIN ROBINSON [54] and his wife ELIZA STORRS TRUMBULL [55], i.e., Eliza Trumbull Robinson (1851-1900), Annie Seymour Robinson (1855-1861), Mary Alice Robinson () or Harriet Trumbull Robinson (1859-1879), all of whom are buried in the Old North Cemetery, Hartford.

Source: Wilson's letter, July 25-27, 1861: "... then I shall paint on ... a little child of Mrs. Lucius Robinson." (see page 105 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *The Storrs Family*, by Charles Storrs, 1886, page 435; ms. Old North Cemetery Inscriptions, CHS collections.

57. ROGERS, MRS. Perhaps Mrs. David M. Rogers (Henrietta Smith Gleason) who was born March 27, 1827, the daughter of ELON GLEASON [25] and his wife SARAH BELDEN [26].

Source: Wilson's letter, late April 1861: "... a list of my expected receipts ... Mrs. Rogers—\$60.00." (see pages 104, 105 of the foregoing text).

The portrait: [Pastel.] Unlocated.

References: *Genealogy of the Descendants of Thomas Gleason*, by Lillian M. Wilson, 1909, pages 226, 354.

58. ROGERS, MRS. Unidentified.

Source: Wilson's letter, July 25-27, 1861: "Mrs. Rogers came for a sitting, then I shall paint on the other Mrs. Rogers." (see page 105 of the foregoing text).

The portrait: Medium unknown. Unlocated.

59. SAGE, JENNIE SUTTON (August 10, 1842-January 21, 1862) was the only child of Burrell and Frances Jennette Sage and died at the age of 19. She and both her parents died in the space of about one year.

Source: Wilson's letter, January-February 1861: "... went to see a Miss Sage, who is dying." (see page 104 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *Courant*, January 23, 1862; Spring Grove Cemetery Records copied by Julius Gay, CHS collections.

60. SEYMOUR, MRS. HARVEY (REBECCA HUNT) (January 23, 1798-May 5, 1861) was the daughter of Benjamin and Abigail Hunt, of Lenox, Massachusetts. She married October 25, 1831, as his first wife, Harvey Seymour, of Hartford. Upon her death, MRS. LYDIA HUNTLEY SIGOURNEY [63] wrote a poem eulogizing her dear friend, Mrs. Seymour.

Source: *Courant*, May 17, 1861: "In looking at the portrait ... of ... Mrs. Seymour ... who ... died recently ..." (see page 104 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *A History of the Seymour Family*, by George Dudley Seymour and Donald Lines Jacobus, 1939, pages 197-199.

- *61. SHELDON, MARY LYDIA (November 25, 1816-November 23, 1886) was the daughter of George Sheldon and his wife ELIZA LYDIA (ROYCE) SHELDON [7], who married (2) JOHN BUTLER [6], and half-sister of ELIZA SHELDON BUTLER [8].

Source: Wilson's letter, October 17, 1859: "Well, I have finished Miss Sheldon ..." (see page 103 of the foregoing text).

The portrait: Oval pastel, 24 x 19½ inches. Owned by the Butler-McCook Homestead, courtesy Antiquarian & Landmarks Society, Inc., of Connecticut.

References: Genealogical ms. owned by the Antiquarian & Landmarks Society, Inc., of Connecticut.

62. SHIPMAN, NATHANIEL (August 22, 1828–June 26, 1906) was the son of Reverend Thomas Leffingwell and Mary Thompson (Deming) Shipman, of Hartford. He married May 25, 1859, Mary Caroline Robinson, daughter of DAVID FRANKLIN ROBINSON [52] and his wife ANNE SEYMOUR [53]. Wilson may have painted portraits of Nathaniel Shipman, a Judge of the United States District Court, and his wife, since his sister-in-law, SARAH AMELIA ROBINSON [72] and her husband JAMES HAMMOND TRUMBULL [71] were both painted by the artist.
Source: Wilson's letter, July 25–27, 1861: "Mr. Shipman, brother-in-law of Mrs. [J. Hammond] Trumbull, is in raptures with Mrs. T.'s picture." (see page 105 of the foregoing text).
The portrait: Medium unknown. Unlocated.
References: *A History of the Seymour Family*, by George Dudley Seymour and Donald Lines Jacobus, 1939, pages 230, 233; *The Shipman Family in America*, by Mrs. Wayne A. Carl, 1962, pages 277, 279.
63. SIGOURNEY, MRS. LYDIA HOWARD HUNTLEY (September 1, 1791–January 10, 1865) was the daughter of Ezekiel and Zerviah (Wentworth) Huntley, of Norwich. She married June 16, 1819, as his second wife, Charles Sigourney, of Hartford. Mrs. Sigourney was the well-known poetess of the period.
Source: *Courant*, October 2, 1862: "[Wilson] has just completed a pastel portrait of Mrs. L. H. Sigourney." (see pages 104, 106 of the foregoing text).
The portrait: Pastel. Unlocated. Believed to be the portrait illustrated in *300 Years of Progress*, by W. F. Henney, 1906, page 89.
References: *Dictionary of American Biography*, Vol. XVII, pages 155–156.
64. SIMPKINS, CHILDREN or CHILD. Unidentified.
Source: Wilson's letter, December 4, 1861: "... painted on little Simpkins ..." (see page 105 of the foregoing text).
The portrait: Medium unknown. Unlocated.
- *65. TAYLOR, EDWIN (October 6, 1807–May 11, 1888) was the son of Samuel and Sarah (Pemberton) Taylor, of Glastonbury. He married in 1832 NANCY JANE KINNE [66], and was founder of the Edwin Taylor Lumber Co. of Hartford in 1835.
Source: Wilson's letter, late 1858: "Mr. Taylor . . . sitting . . ." (see page 102 of the foregoing text).
The portrait: Oval pastel, 24 x 19½ inches. Owned privately.
References: *Commemorative Biographical Record of Hartford County*, 1901, page 107.
- *66. TAYLOR, MRS. EDWIN (NANCY JANE KINNE) (March 5, 1810–October 21, 1887) was the daughter of Aaron and Amelia (Hale) Kinne, of Glastonbury. She married EDWIN TAYLOR [65].
The portrait: Oval pastel, 24 x 19½ inches. Owned privately.
References: *Commemorative Biographical Record of Hartford County*, 1901, page 107.
- *67. TAYLOR, SARAH KINNE (1841–October 23, 1861) was the daughter of EDWIN TAYLOR [65] and his wife NANCY JANE KINNE [66], and sister of SAMUEL TAYLOR [68].
The portrait: Oval pastel, 24 x 19½ inches. Owned privately.
References: *Courant*, October 24, 1861.
- *68. TAYLOR, SAMUEL (April 26, 1833–August 23, 1908) was the son of EDWIN TAYLOR [65] and his wife NANCY JANE KINNE [66]. He married (1) LAURA LOUISE LESTER [69], who died in June 1870; (2) Mary Amelia Curtin, of Bellefont, Pennsylvania. After a clerkship in the firm of

Watkinson & Bartholomew, merchants, and the Collins Co., he entered into partnership with his father EDWIN TAYLOR [65] in 1854. He was also an amateur photographer and this Society now owns the Samuel Taylor Collection of photographs.

The portrait: Oval pastel, 24 x 19½ inches. Owned by The Connecticut Historical Society, gift, 1956, of Ada Louise Taylor, a daughter of the subject.

References: *Commemorative Biographical Record of Hartford County*, 1901, pages 107, 227.

- *69. TAYLOR, MRS. SAMUEL (LAURA LOUISE LESTER) (1830–June 1870) was the daughter of Chauncey and Abigail (Wood) Lester, of East Hartford. She married, as his second wife, SAMUEL TAYLOR [68].

The portrait: Oval pastel, 24 x 19½ inches. Owned by The Connecticut Historical Society, gift, 1956, of Ada Louise Taylor, a daughter of the subject.

References: *Commemorative Biographical Record of Hartford County*, 1901, pages 107, 227.

- *70. TERRY, MRS. OLIVER GRANT (AMELIA WEBSTER SMITH) (January 1, 1830–1893) was the daughter of Normand and Caroline (Danforth) Smith, of Hartford. She married July 24, 1861, as his second wife, Oliver Grant Terry, President of the Aetna National Bank, of Hartford.

The portrait: Oval pastel, 24 x 19½ inches; attributed to Matthew Wilson. On stretcher is the name "Terry" indicating that it was painted after 1861. Owned by The Connecticut Historical Society, gift of Roger P. Welles, 1972.

References: Ms. genealogy of the Smith family, by Rev. J. A. Smith, CHS collections; *Notes of Terry Families . . .*, by Stephen Terry, 1887, page 125.

- *71. TRUMBULL, JAMES HAMMOND (December 20, 1821–August 5, 1897) was the son of Gurdon and Sarah Ann (Swan) Trumbull, of Stonington. He married August 6, 1855, SARAH AMELIA ROBINSON [72]. Trumbull was Secretary of the State, 1861–1866, Librarian of the Watkinson Library, in Hartford, and seventh President of this Society.

The portrait: Oval pastel, 24 x 19½ inches. Owned by the Connecticut State Library, on loan to Trinity College, Hartford.

References: *Dictionary of American Biography*, Vol. XIX, pages 9–10.

72. TRUMBULL, MRS. JAMES HAMMOND (SARAH AMELIA ROBINSON) (October 26, 1829–January 19, 1909) was the daughter of DAVID FRANKLIN ROBINSON [52] and his wife ANNE SEYMOUR [53], and sister of LUCIUS FRANKLIN ROBINSON [54] and of Mary Caroline Robinson who married NATHANIEL SHIPMAN [62]. She married JAMES HAMMOND TRUMBULL [71].

Source: Wilson's letter, July 25–27, 1861: "I had finished Mrs. Trumbull . . ." (see page 104 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: CHS Obituary Scrapbooks, Vol. 73, page 46.

73. WATERMAN, MR. Perhaps Nathan Morgan Waterman (June 22, 1815–December 28, 1871) who was the son of Gurdon and Nancy (Morgan) Waterman, of Hartford. He married October 23, 1838, Lucy Ann Sooter, of Hartford. Nathan M. Waterman was High Sheriff of Hartford County and a Brigadier General in the State Militia.

Source: Wilson's letter, October 17, 1860.

The portrait: Medium unknown. Unlocated.

References: *The Waterman Family. Descendants of Robert . . .*, by Edgar Francis Waterman and Donald Lines Jacobus, 1939, Vol. 1, page 596.

74. WATERMAN, MRS. Perhaps Mrs. Nathan Morgan Waterman (Lucy Ann Sooter) (November 15, 1816–January 4, 1894), the daughter of Henry and Rebecca (Warren) Sooter, of Hartford. She married Nathan Morgan Waterman.

Source: Wilson's letter, October 17, 1860.

The portrait: Medium unknown. Unlocated.

References: *The Waterman Family. Descendants of Robert . . .*, by Edgar Francis Waterman and Donald Lines Jacobus, 1939, Vol I, page 596.

75. WATKINSON, ROBERT (September 23, 1786–June 11, 1867) was the son of Samuel and Sara (Blair) Watkinson, of England and Middletown. Born in England, he was brought to America at the age of nine, and became a cotton manufacturer in Manchester. He married July 29, 1811 MARIA CHAMPION [76].

Source: Wilson's letter, May 1861: "Mr. Watkinson is just gone—75 years old . . . wears an old blue-bodied coat with brass buttons, black cravat, black vest . . ." (see page 104 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *The Champion Genealogy*, by Francis B. Trowbridge, 1891, page 294.

76. WATKINSON, MRS. ROBERT (MARIA CHAMPION) (November 19, 1791–November 27, 1874) was the daughter of General Henry and Abigail (Tinker) Champion, of Westchester. She married ROBERT WATKINSON [75].

Source: Wilson's letter, January–February 1861: "Mrs. Watkinson in two minutes." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: *The Champion Genealogy*, by Francis B. Trowbridge, 1891, page 294.

- *77. WELLES, GIDEON (July 1, 1802–February 11, 1878) was the son of Samuel and his first wife, Anne (Hale) Welles, of Glastonbury. He married June 16, 1835, MARY JANE HALE [78]. Welles was Secretary of the Navy under President Abraham Lincoln.

Source: Wilson's letter, January–February 1861: "Mr. Welles sat for more beard." (see pages 102, 103 of the foregoing text).

The portrait: Pastel, 24 x 19½ inches. Owned privately.†

References: *Dictionary of American Biography*, Vol. XIX, pages 629–632.

- *78. WELLES, MRS. GIDEON (MARY JANE HALE) June 18, 1817–February 28, 1886) was the daughter of Elias and Jane (Mulholland) Hale, of Glastonbury and later of Towanda, Pennsylvania. She married GIDEON WELLES [77].

Source: *Courant*, April 18, 1859: "We saw . . . four portraits of himself, wife . . . done in pastel." (see page 102 of the foregoing text).

The portrait: Pastel, 24 x 19½ inches. Owned privately.

References: *Hale, House and Related Families*, by Donald L. Jacobus and Edgar F. Waterman, 1952, page 799.

79. WELLES CHILDREN. The portraits by Wilson of the children of GIDEON WELLES [77] and his wife MARY JANE HALE [78] could have been any of the following: Edgar Thaddeus Welles (1843–1914), who married Alice Brainard Colt, Thomas Glastonbury Welles (1846–1892), who married Susan Mary Hale, John Arthur Welles (1849–1885) or Hubert Welles (1858–1862).

Source: *Courant*, April 18, 1859: "We saw . . . four portraits of himself, wife and two children, done in pastel." (see page 102 of the foregoing text).

The portraits: Pastel. Unlocated.

References: *Hale, House and Related Families*, by Donald L. Jacobus and Edgar F. Waterman, 1952, page 799.

† Another portrait of Gideon Welles is included in this exhibition, but not numbered. It is an oval, oil on canvas, 26¾ x 22 inches and is signed at the bottom right "Matthew Wilson." It is owned by Mrs. William J. Sims and is illustrated on page 136 of this catalogue. The portrait was painted in Washington, D.C., as is shown by the entry in Wilson's diary, April 12, 1865 (see page 109 of the foregoing text).

80. WILLIAMS, JUDGE THOMAS SCOTT (June 26, 1777–December 15, 1861) was the son of Ezekiel and Prudence (Stoddard) Williams, of Wethersfield. He married (1) January 1812, Delia Ellsworth, youngest daughter of Chief Justice Oliver Ellsworth, who died in 1840; (2) November 1, 1842, Martha Manwaring Coit, of Boston. A prominent lawyer in Hartford, he was a member of the General Assembly six different times and a Representative in the United States Congress, 1817–1819. He was Chief Justice of the State Supreme Court from 1834 to 1847. He was an uncle of JUDGE FRANCIS PARSONS [49] and great-uncle of John Caldwell Parsons who commissioned Wilson to paint the portrait.

Source: *Courant*, June 19, 1862: "[Wilson] has made a picture of the late Judge, Hon. Thomas S. Williams, which is well worth seeing." (see page 106 of the foregoing text).

The portrait: Oil on canvas, 36 x 29 inches. Connecticut State Library, Supreme Court.

References: *Dictionary of American Biography*, Vol. XX, pages 292–293; *Yale Obituary Records*, 1860–1870, pages 53–54.

81. YALE, MR. Perhaps George W. Yale (December 29, 1826–April 8, 1912) who was a son of Wooster and Lucy (Hall) Yale, of Wallingford. He married Lucy Davis, of New Haven. George W. Yale was with Colt's Patent Fire Arms Manufacturing Company as early as 1845 and later worked for Sharpe's Rifle Company and Billings & Spencer, in Hartford. He was also a member of the American Rifle Team which defeated the British team in 1874.

Source: Wilson's letter, October 17, 1859: "I will receive \$100.00 more from Mr. Yale." (see page 103 of the foregoing text).

The portrait: Medium unknown. Unlocated.

References: CHS Obituary Scrapbooks, Vol. 86, page 109; *Yale Genealogy*, by Rodney Horace Yale, 1908, pages 217, 326.

82. YALE, MRS. Perhaps Lucy Davis (–July 4, 1899) who married George W. Yale, of Wallingford and Hartford.

Source: Wilson's letter, late 1858: "I am making another picture of Mrs. Yale in oil." (see page 102 of the foregoing text).

The portrait: Oil on canvas. Unlocated.

References: CHS Obituary Scrapbooks, Vol. 35, page 36.





2. Katherine Louise Brainerd



8. Eliza Sheldon Butler



7. Mrs. John (Eliza Lydia Royce)
Sheldon Butler



6. John Butler



9. Amos Morris Collins



10. Mrs. Amos Morris (Mary Lyman) Collins



12. Arthur Morris Collins



11. William Lyman Collins



17. Samuel Jarvis Colt



19. Henrietta Selden Colt



18. Elizabeth Jarvis Colt

Entire page, courtesy Wadsworth Atheneum, Hartford



26. Mrs. Elon (Sarah Belden)
Gleason

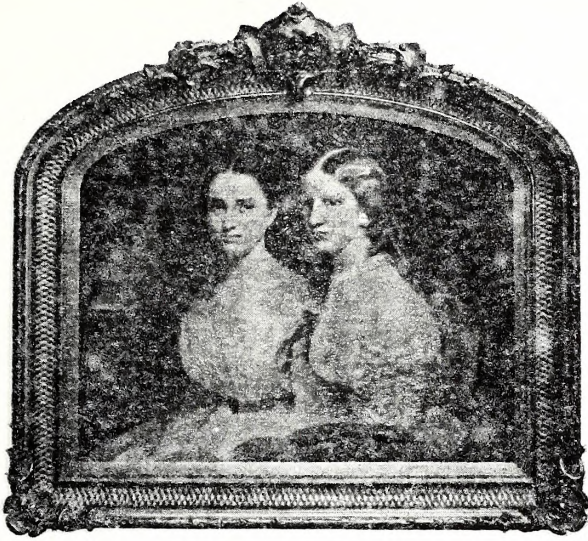


25. Elon Gleason



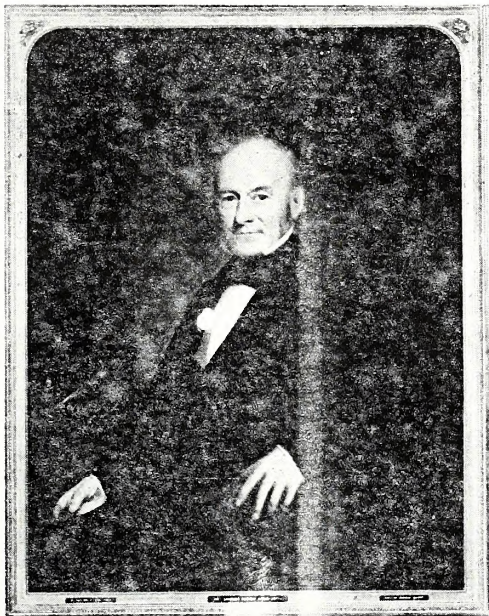
Courtesy The Stowe-Day Foundation, Hartford

29. John Hooker

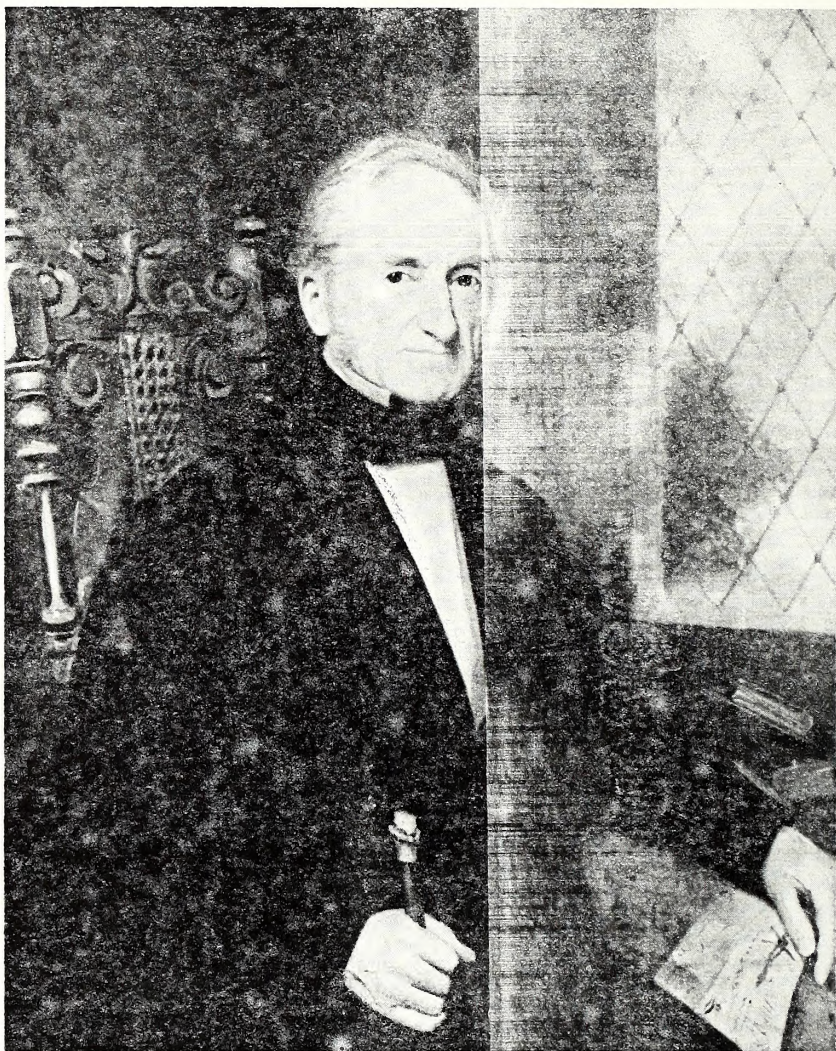


Courtesy The Stowe-Day Foundation, Hartford

31. Alice Beecher Hooker and Mary Hooker



32. Charles Hosmer



33. James Bidwell Hosmer, fifth President of The Connecticut Historical Society; seated in Lord family chair inside the Wadsworth Atheneum, home of the Society 1844-1950



34. Mark Howard



35. Mrs. Mark (Angeline Lee)
Howard



48. Mrs. Alexander (Jane Marilla
Kellogg) Osbourn, later wife of
the artist, Matthew Wilson



49. Judge Francis Parsons



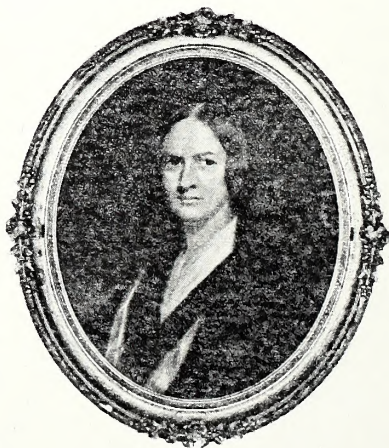
61. Mary Lydia Sheldon



67. Sarah Kinne Taylor



65. Edwin Taylor



66. Mrs. Edwin (Nancy Jane Kinne) Taylor



68. Samuel Taylor



69. Mrs. Samuel (Laura Louise
Lester) Taylor



70. Mrs. Oliver Grant (Amelia
Webster Smith) Terry



*Courtesy Watkinson Library,
Trinity College, Hartford*

71. James Hammond Trumbull



78. Mrs. Gideon (Mary Jane
Hale) Welles



77. Gideon Welles



Gideon Welles

LECTURE SERIES

1972-1973

- October 3, 1972 Raymond Barlow, Windham, New Hampshire
"Sandwich Glass"—Part II
- November 7, 1972 James R. Case, Bethel
"The March of the Convention Troops (Hessians)
Across Connecticut in November, 1778"
- December 5, 1972 Dean A. Fales, Jr., Kennebunkport, Maine
"American Painted Furniture, 1680-1860"
- January 2, 1973 Herbert A. Lennox, Hartford
"Samuel Kirkland, Disciple of Wheelock: 44 Years
with the Iroquois"
- February 6, 1973 Film
- March 6, 1973 Joseph S. Van Why, The Stowe-Day Foundation,
Hartford
"Nook Farm Wits and Radicals"
- April 3, 1973 J. Bard McNulty, Trinity College, Hartford
"What the Balloonists Saw: 19th Century Views of
Connecticut Towns"
- May 1, 1973 Robert E. Schnare, Connecticut State Library
"Genealogy and the Local Historical Society"

In the Hoadley Auditorium, 1 Elizabeth Street, Hartford

Business meeting 7:45 P.M.

Lecture 8:15 P.M.

1st Tuesday October-May

But Fort Wayne Got Its Painting

Lincoln Museum Director Mark Neeley "got on the train and walked out with it while they were battling over the Stuarts," he laughed this morning.

"It" is the last portrait painted from life of Abraham Lincoln, which Neeley recently purchased from a Boston dealer and collector for the Lincoln Museum. The painting will be on display at the Museum in the Lincoln National Life Insurance headquarters downtown from 8 a.m. to 4:30 p.m. Mondays through Thursdays and 8 a.m. to 12:30 p.m. Fridays beginning Friday, he said.

The painting, an oil on board, was

commissioned by Lincoln's Secretary of the Navy Gideon Welles from artist Matthew Wilson in 1865. Lincoln sat for it in February, and it was signed and dated in April, the month Lincoln was shot, Neeley said.

"Welles was delighted with it and had a copy painted for the Navy Department. Lincoln's friend Joshua Speed also had a copy made," Neeley said. He called the portrait an excellent one, showing a hint of a smile and exemplifying the good mood Lincoln must have been in as the Civil War came to an end with the Union victorious.

As for the issues involved in the Museum's purchase, Neeley said "there are good arguments on both sides." He can see the argument that the rightful place of a portrait of the Founding Father is in the capital, "but you can make that argument for every piece of historical significance in the nation and what would that do to regional museums like us? I feel strongly on both sides," he concluded.

Curator ecstatic as museum buys rare portrait of Abe

By KATHY HOCH
Staff Writer

The curator of the Lincoln Memorial Museum is trying not to get used to seeing a rare, smiling, life portrait of the great statesman in his office.

"It looks great in here," said Mark Neely, referring to the museum's latest — and probably most important — acquisition. It's only in his office until he can find a sufficiently prominent place for it.

"This one belongs to the public," he said.

The portrait, commissioned by Lincoln's Secretary of Navy Gideon Wells, is the last life portrait of Lincoln. It was finished by Connecticut portrait painter Matthew Wilson in February 1865. After it was displayed in Wells' office a few months, Wilson took it down and refined his work from photographs. The portrait is dated April 1865 — the same month Lincoln was assassinated.

Dr. Neely calls it nothing short of incredible that the museum acquired the work. He had been aware of it for years in his research about Lincoln.

"According to the story that was recorded in several books, Gideon Wells had it hanging in the office temporarily on Washington's birthday in February of 1865. Another Navy official happened to be there, too. Lincoln came in and Wells asked him if he thought the portrait was a good likeness.

"The president said it reminded him of a story about a Western friend whose wife decided to have his portrait painted as a surprise for her husband. When it was unveiled at a grand party, she said it looked 'horridly like him.' "

Despite the president's modesty, even his contemporaries were delighted with it. That's because, Dr. Neely said, the smiling portrait reflects the unusually good humor the president was in while the war was winding down.

The portrait was in Wells' family home until 1915, when the family came on hard times and had to sell it. Then it was sold to another private owner — whom Neely calls "Mr. X" because his name is unknown — who apparently also fell on hard times and sold it at public auction. It was purchased by its last private owner, a dealer Neely has known for several years.

"I saw it years ago and I never forgot it," he said. "The



MATTHEW WILSON PAINTING
Dated April 1865

dealer always made it clear that he considered this a personal possession. He slept with it over the head of his bed for eight years."

Suddenly, about a week ago, the dealer offered it to the museum for sale.

The deal was struck quickly, and within the week, Neely was dispatched to Boston to pick it up.

In the face of an emotional battle between Boston Mayor Kevin White and the Boston Atheneum over the museum's right to sell portraits of George and Martha Washington to the National Portrait Gallery of Washington, D.C., friends couldn't resist teasing Neely about being able to smuggle at least one portrait out of Boston.

Library and Museum acquires rare oil painting of Lincoln



C It's February, 1865. Matthew Wilson, an accomplished portrait artist of his day, traveled from his home state of Connecticut to Washington, D.C. to capture President Lincoln's likeness in oil. He was commissioned by Gideon Welles, Lincoln's Secretary of the Navy. Welles wanted the portrait of his leader for display in his Hartford home.

The portrait remained a part of the Welles estate, and continued to be displayed in the Welles ancestral home until that home was destroyed by fire. Fallen upon hard times, the Welles descendants sold the portrait to Charles Henry Hart. He kept it in his private collection for a number of years before selling it to an unknown collector. That collector kept the painting for several years, but consigned it to public auction within the last 20 years. Maury Bromsen of Boston bought the painting at that auction. Mr. Bromsen recently sold this work of art to the Louis A. Warren Lincoln Library and Museum.

Dr. Mark Neely, Director of the Library and Museum, is particularly pleased to have acquired the portrait. Its significance is based on many interesting factors. First of all, it is the only oil portrait from life owned by the Library and Museum. It is also one of the few portraits of Lincoln from that period that can be granted serious artistic merit. Matthew Wilson was truly a talented artist. Additionally, it is considered to be a rare portrait. Dr. Neely speculates that its debut in the Library and Museum will be the first public showing of the portrait. And most significantly, perhaps, this painting is the last one made of President Lincoln before he was assassinated at Ford's Theatre, April 14, 1865.

Dr. Neely shared an interesting anecdote about the painting: It seems that the portrait was partially completed in February, 1865 (though it is dated April, 1865) and hung temporarily in Gideon Welles' office. Wilson apparently removed the portrait to apply some finishing

touches based upon photos of the President that he had access to.

On February 22, 1865, a young Naval officer met with Secretary Welles to discuss a recent Naval victory. President Lincoln was there and obviously in high spirits over that victory. During the meeting, Welles commented on how successful a likeness the portrait was of Mr. Lincoln. Lincoln agreed, but in keeping with his self-effacing humor, added a story of a friend whose wife had a portrait of her husband done secretly. According to Lincoln, the wife said, upon seeing the likeness of her husband, "It was horridly like" her spouse. Lincoln said that was a just description of his portrait.

Though the artist Wilson was only paid \$85 for his effort (a sum equal to at least \$850 today), the painting was obviously successful. So much so that Wilson maintained a copy for himself from which he made a larger, on canvas oil for President Lincoln's close personal friend, Joshua Speed.

The portrait will be placed on permanent display this month in the Louis A. Warren Lincoln Library and Museum.

In other Library and Museum news, the second annual R. Gerald McMurtry Lecture will feature Pulitzer Prize-winning historian, Don E. Fehrenbacher. His topic will be "The Minor Affair: An Adventure in Forgery and Detection." The lecture will be May 10, at 8 p.m. If interested in attending, call ext. 7864.

Library gets rare Lincoln portrait



Dr. Mark Neely, Director of the Louis A. Warren Lincoln Library and Museum, is pleased to announce that the Library has acquired this rare portrait of Abraham Lincoln. It was painted by Matthew Wilson, an accomplished portrait artist of his day. Dr. Neely speculates that the painting of President Lincoln is the last one made from life before he was assassinated in April 1865. It is the first oil painting from life owned by the Lincoln Library and Museum and will be put on permanent display this month.



Lincoln Lore

FIFTIETH ANNIVERSARY ISSUE

October, 1979

Bulletin of the Louis A. Warren Lincoln Library and Museum. Mark E. Neely, Jr., Editor.
Mary Jane Hubler, Editorial Assistant. Published each month by the
Lincoln National Life Insurance Company, Fort Wayne, Indiana 46801.

Number 1700

THE LAST LIFE PORTRAIT OF LINCOLN

While Boston authorities were attempting last spring to embargo the removal of Gilbert Stuart's famous paintings of George and Martha Washington, the last portrait of Lincoln painted from life quietly left Boston for Fort Wayne. The Louis A. Warren Lincoln Library and Museum—thanks to a special appropriation from its governing body, the Lincoln National Life Foundation, Inc.—now houses Matthew Wilson's portrait of Lincoln painted from life and dated April, 1865, the month of the President's assassination. Gideon Welles, Lincoln's Secretary of the Navy, commissioned the portrait, and important contemporary witnesses testified to the remarkable quality of the likeness.

Matthew Henry Wilson was born in England in 1814. When he was seventeen, he emigrated to America to engage in the business of silk manufacture, only to find upon his arrival that no such industry existed in the United States. Hard times followed, as Wilson tried to make ends meet by tuning pianos and teaching school. His first portrait was a painted sketch of himself he made to send to his mother. The residents of his boarding house were so taken with the likeness that he decided to try painting portraits for a living. His first sitter paid him \$2.00 for his portrait.

Wilson studied with Philadelphia painter Henry Inman from 1832 to 1835 and then went to Paris to study with Edouard Dubufe. He returned to America two years later and painted in Brooklyn, New Orleans, Baltimore, and other places before settling in New Bedford, Massachusetts, in 1856. He worked in the Boston-Hartford area and met Welles, a Hartford resident, in 1859. He painted portraits of the Welles family and of numerous members of

the Connecticut commercial elite. Patrons now paid \$100 for a Wilson portrait. By the end of the Civil War, Wilson charged \$150 for a portrait.

On February 4, 1865, Mrs. Welles introduced Wilson to the President, apparently in order to make arrangements to paint his portrait. The next day, he met Lincoln at Alexander Gardner's photographic studio to have photographs made on which to base the portrait. The famous group of photographs that resulted from this last photographic sitting included the only Lincoln photographs with a hint of a smile on his face. After a day passed, probably spent waiting for Gardner's gallery to develop the photographs, Wilson started painting Lincoln's portrait. He painted all day on the 7th, 8th, 9th, 10th, and 11th.

Wilson worked on the Lincoln painting on the 14th and 15th, and then he tried to see the President in order to put on the finishing touches. A Cabinet meeting prevented him from doing so on the 17th, but he saw Lincoln the next day. On the 20th, he returned to the White House and painted there.

Wilson finished the portrait by February 22, 1865. As Francis B. Carpenter, another artist fortunate enough to have Lincoln sit for him, records it, on that day Lincoln was in a good mood:

Temporarily upon the wall of the room [Lincoln's office] was a portrait of himself recently painted for Secretary Welles by a Connecticut artist friend. Turning to the picture, Mr. Welles remarked that he thought it a successful likeness. "Yes," returned the President, hesitatingly; and then came a story of a western friend whose wife pronounced her husband's portrait, painted secretly for a birthday present,



*From the Louis A. Warren
Lincoln Library and Museum*

FIGURE 1. Matthew Wilson's portrait of Lincoln is an oil painting on oval artist's board, 16 7/8" x 13 7/8". The frame, apparently the original, measures 27 5/8" x 24 1/2". It is in excellent condition.

"horridly like;" "and that," said he, "seems to me a just criticism of *this*!"

Lincoln was notoriously modest about his physical appearance. Welles was pleased with the portrait. He must have been pleased with the price, too. Wilson charged him only \$85. Welles wrote the artist a check for that amount on April 12th.

Wilson had no way of knowing it, but he painted the President's likeness at the last possible moment. Three days after the check was written, the President was dead. Immediately, Louis Prang of Boston, a lithographer, wanted a copy of the portrait on which to base a print portrait. On April 20th, Wilson began painting a copy for Prang. Before the year was over, Wilson painted at least three copies, perhaps four or five.

The demand for copies shows that the portrait was successful. And the names of those who asked for copies provide even firmer proof that this was not just another portrait from life but also an excellent likeness. Wilson painted one copy for Welles, who wanted a copy to hang permanently in the Navy Department. He made a copy for Joshua Speed, Lincoln's most intimate friend in the days of his early manhood. Wilson provided still another copy for John Forney, a prominent Republican newspaperman in Philadelphia and Washington and a close political associate of Lincoln's during the Civil War. He may have made another copy for Mrs. Welles, who wanted one for a New Year's Day party in 1866.

Sorting out the subsequent history of the various portraits is no easy business. Maury Bromsen, the prominent dealer and collector from whom the Lincoln Library and Museum procured the painting, worked for years to establish the history of this portrait. Although some questions remain unanswered, it is clear that the copy hanging in the J.B. Speed Art Museum in Louisville, Kentucky, is the copy made for Joshua Speed. Likewise, the Navy Department still retains the copy Welles had made for that purpose. One other copy of the painting is known; it hangs in Philipse Manor Hall in Yonkers, New York.

Both the Philipse Manor Hall copy and the copy in the Lincoln Library and Museum are signed, the former in red, the latter in black. The other two copies are unsigned and are known to be copies of the original. How

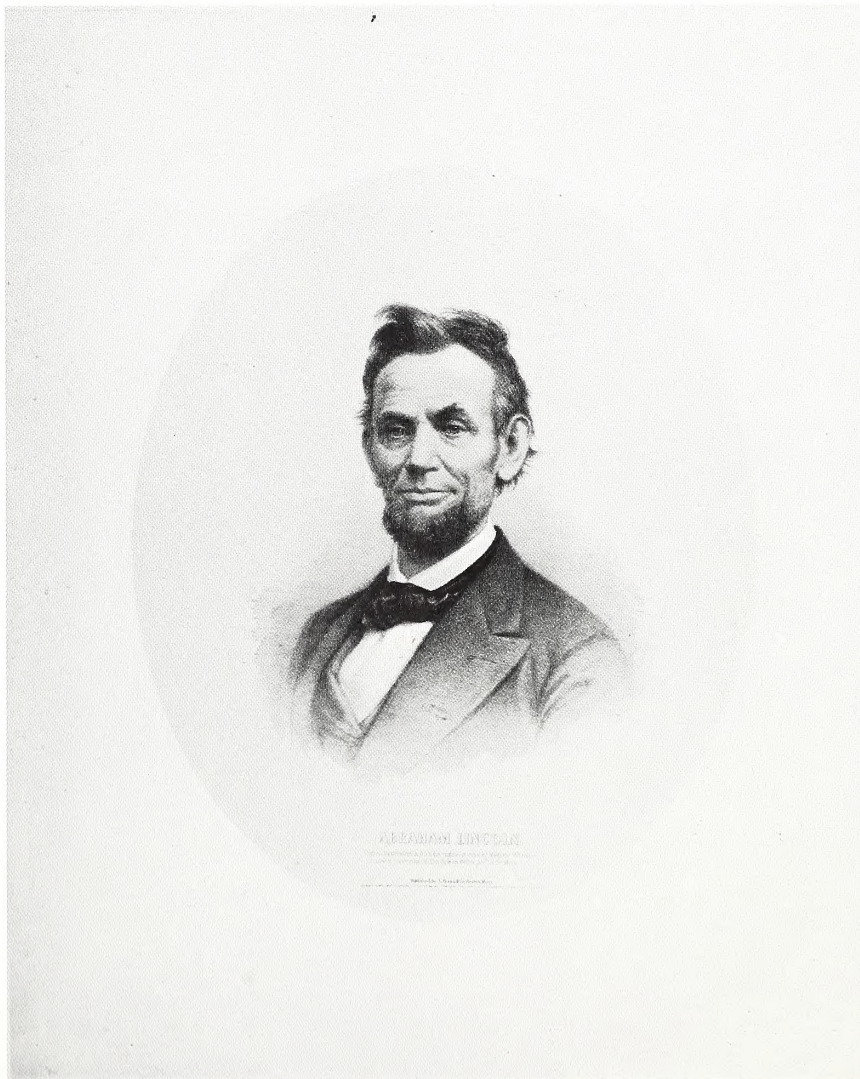
can one be sure the Lincoln Library and Museum portrait is the original painting? First, it is the only version of the portrait which is dated. The date is April, 1865, and Wilson completed the original portrait in that month (note the date of Gideon Welles's check). Wilson began painting the copy for Prang late in April. He was apparently still painting it in May, for his diary states that he worked on the copy steadily from April 20th through May 2nd. On May 16th, Wilson noted that he was painting *two* copies of the Lincoln. This is the first mention of another copy and is proof that the May 2nd entry, "Painted on Mr. Lincoln," still refers to the Prang copy. Wilson finished *no* copy in April.

A complicating factor in tracing the history of the painting is that Charles Henry Hart, an enterprising Lincoln collector and sometime art dealer, owned two versions himself. In a 1911 newspaper article boasting of the quality of the version he owned at that time, Hart said that Wilson signed it in red to distinguish it as the original and best version. This, then, is the Philipse Manor Hall portrait, but it is not the original. Alice Brainerd Welles sold the Welles family's portrait to Hart in 1915. She sent a letter with it saying that the portrait she was selling had belonged to her grandfather, Gideon Welles; to her father, Edgar T. Welles; and then to her by inheritance in 1914. Hart owned the original portrait, but it was the second one he acquired. The first, of which he boasted so much,

was a copy—not the original, not the only signed copy, and not so designated by the artist in any way.

A further distinguishing feature of the recently acquired portrait is the fact that it is an oil on board. The other three extant copies are painted on canvas.

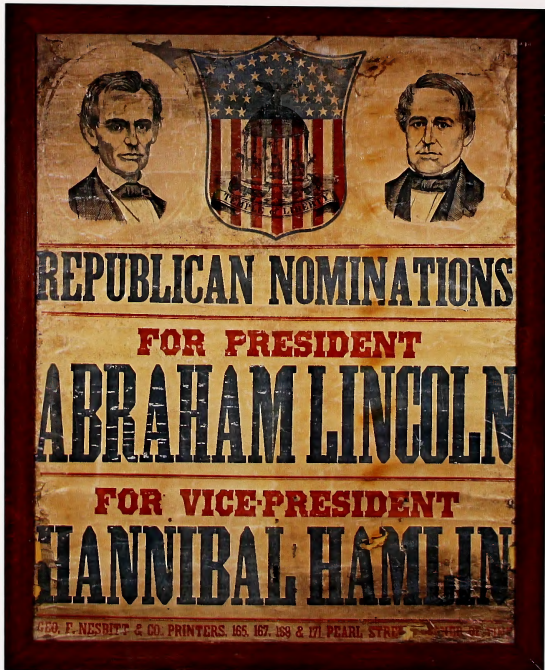
The staff of the Louis A. Warren Lincoln Library and Museum is grateful to the Lincoln National Life Foundation, Inc., which immediately upon hearing that this important portrait was available provided generous funding. The staff is grateful too for Mr. Bromsen's making the painting available and supplying copies of all his correspondence and research notes on the painting. Finally, it is grateful to Matthew Wilson, who captured the spirit of Lincoln's last days as no other artist ever has. One can see the hint of merri-ment in Lincoln's face, the first sign that the great burden of the war was, with Grant's victories, growing ever lighter.



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 2. Famed for chromolithography, L. Prang & Co., Boston, Massachusetts, based this lithograph of Lincoln on Wilson's painting. Surely, no one commenced work on a new picture of the assassinated President more quickly than Prang.

OTHER RECENT ACQUISITIONS



*From the Louis A. Warren
Lincoln Library and Museum*

FIGURE 3. Political banners of the 1860s are rare, and banners from the 1860 campaign are apparently even scarcer than those from 1864. Doubtless frugal wives turned many a political banner into rags. Last year the Louis A. Warren Lincoln Library and Museum added the first two examples of cloth political banners to its collection.

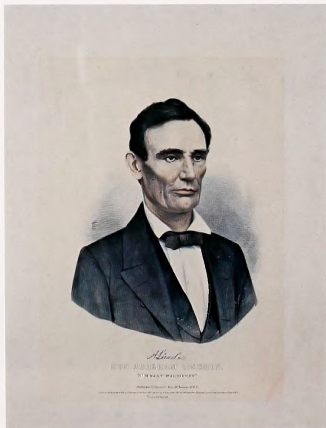


FIGURE 4. In 1964, R. Gerald McMurtry described the Manny reaper in the June issue of *Lincoln Lore*. He had recently helped collector Philip D. Sang obtain a manufacturer's model of this famous reaper, which was a competitor in the market and in the courtroom with the McCormick reaper. Mr. Sang's widow remembered Dr. McMurtry's good offices and recently allowed the Louis A. Warren Lincoln Library and Museum to acquire the model. For the first time in history, this beautiful model (in perfect working order) is on public display.

From the Louis A. Warren
Lincoln Library and Museum

FIGURE 5. Like most other producers of campaign portraits for the 1860 election, Currier & Ives favored the portrait of Lincoln taken by Mathew Brady on February 27, 1860, while Lincoln was in New York City to make his famed Cooper Institute Address. As a statesmanlike photograph, it had not been exceeded by any likeness made by the time of the Republican nomination. Since Brady made the photograph, it was readily available to lithographers and engravers in the East.

Currier & Ives also obtained a copy of an earlier Lincoln photograph, probably taken by Roderick M. Cole in Peoria in 1858. The Republican candidate appeared considerably gaunter and generally less distinguished in this Western portrait. Nevertheless, Currier & Ives based "Our Next President" on it as well as "The Republican Banner for 1860," a campaign lithograph which showed both Lincoln and Hamlin. The portrait was widely used for tintypes, ferrotypes, and other campaign ephemera, but the Currier & Ives print is rather rare. The Louis A. Warren Lincoln Library and Museum acquired a copy of "Our Next President" only this year.



From the Louis A. Warren
Lincoln Library and Museum

Harold Holzer A Picture's Worth..

"Lincolnia"

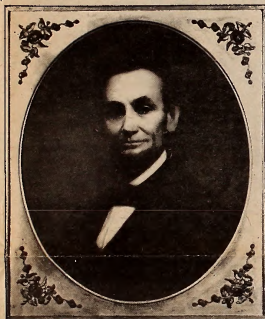


Fig. 1 — Abraham Lincoln (1809-1865) by Matthew Henry Wilson (1814-1892), February-April, 1865. Oil on board, 16-7/8 by 13 7/8 inches, signed, lower right: "Matthew Wilson/April 1865." Photograph courtesy Louis A. Warren Lincoln Library and Museum, Ft. Wayne, Indiana.

Some major news for iconographical students and picture collectors everywhere: the long-hidden, "last" portrait of Abraham Lincoln from life has found a permanent new home. And that new home will be open to the public.

The Louis A. Warren Lincoln Library and Museum, in Fort Wayne, Indiana (featured recently in the *Trader* as Museum of the Month) has just purchased for its impressive collection of Lincolniana the painting of Lincoln from life (Fig. 1) sittings by Matthew Henry Wilson (1814-1892). Wilson, English-horn but a resident of Connecticut, worked on his canvas at the White House in mid-February, 1865. Two months later Lincoln was assassinated. The Wilson painting would be the last.

It was Lincoln's friend, and cabinet appointee, Gideon Welles, Secretary of the Navy, who hired the 51-year-old Wilson (at a mere \$85) to paint the sixteen-inch portrait. It's been speculated that the portrait was commissioned to commemorate the onset of the second Lincoln Administration. The 16th President had been re-elected for a new, four-year White House term the previous November.

Wilson went to work, using oil paints on a wooden board, and apparently liked the results. He began painting a second portrait simultaneously. This "copy" he intended to keep for himself and use to make still more copies for sale to other potential patrons of Lincoln art.

After the President's assassination demand

apparently heightened for the works. Wilson recorded in his diary (provided by our correspondent, William Sims, whose wife is a descendant of the artist) that at the end of 1865, he was still hard at work on "the interminable, everlasting Lincolns."

One such copy was painted for Lincoln's intimate friend, Joshua Fry Speed, and has been on display for many years at the J.B. Speed (for James B. Joshua's brother, and another Lincoln cabinet official) Art Museum in Lexington, Ky. Wilson's own copy has been exhibited at the Philippe Manor Hall in Yonkers, New York. Other copies may exist, but have not been located.

But until now, the priceless original Wilson painting from life has remained in private hands — until earlier this century, in fact, still owned by the Welles family itself. The only publicly-known link to the milestone etching was a period lithograph published at the time of Wilson's portrayal of the martyred President.

Now the Warren Museum has scored a major coup in the art world by purchasing the painting from a Boston dealer. It goes on permanent public display immediately, along with the museum's

seems to me a just criticism of this," said Lincoln, pointing to the Wilson portrait.

One of our readers wrote recently about his alleged "Lincoln." What better moment to hear his argument, see his pictures, and comment than in this particular Lincoln-oriented column?

Here is his letter:

Dear Mr. Holzer: I read about your knowledge concerning Lincoln. I have discovered two large paintings of Abraham Lincoln (see Fig. 2) and wife Mary Todd (see Fig. 3). I am forwarding photos for your evaluation or information of any kind. I will consider anything you have to say, hoping you can help me before I send photos to the Washington Gallery and others. I fear I may be tricked into letting go presumably matching pair of possibly valuable paintings of our great President and wife.

— Mr. J.F., Ambler, Pa.

Dear Mr. J.F.: I wouldn't worry too much about being tricked. I don't believe there is an art historian, museum curator or Lincoln scholar in the world who would ascribe to your paintings the identification of Abraham and Mary Lincoln. To put it simply, they are not paintings of the Lincolns. They don't even come close. The man wears clothing Lincoln never wore, has a different style of hair and beard, and totally different features — in fact I can't find a single feature on the fellow's face that comes near to resembling the same feature on the face of the Great Emancipator. What's more your "Mary" looks young enough to be the Lincolns' daughter — if they'd had one. Not that there's any family resemblance to a Todd or Lincoln I ever saw. Sorry, these are not paintings of Mr. and Mrs. Lincoln. Send the pictures on to any gallery you wish — I am sure you will bear the same answer from any and all. I just hope you weren't "had" by a dealer when you bought these. Were they offered as paintings of Mr. and Mrs. Lincoln? If so, I'd call that a serious misrepresentation. Try and get your money back!

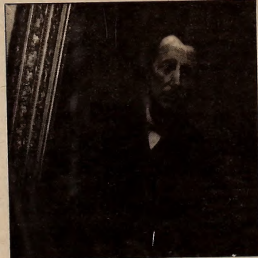


Fig. 2 — An alleged Lincoln that isn't ...

considerable collection of Lincoln memorabilia, portraiture, autograph documents and other relics. The 51-year-old museum is endowed by the Lincoln National Life Insurance Company.

Museum director Mark E. Neely, Jr. (author of a forthcoming encyclopedia of Lincoln data, by the way), points out that Lincoln made an interesting, amusing comment about the painting by Wilson.

Another artist, Francis B. Carpenter, recalled that Lincoln saw the work one day and was asked if he thought it a successful portrait. "Yes," he replied.

But then, Lincoln was reminded of the story of the western wife who'd had a painting of her husband made as a birthday present, but thought the result "horribly like" the subject. "And that



Fig. 3 — And a would-be Mary as companion.



Fig. 1 — Abraham Lincoln [1809-1865] by Matthew Henry Wilson [1814-1892], February-April, 1865. Oil on board, 16-7/8 by 13 7/8 inches, signed, lower right: "Matthew Wilson/April 1865." Photograph courtesy Louis A. Warren Lincoln Library and Museum, Ft. Wayne, Indiana.

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It was Lincoln's friend, and cabinet appointee, Gideon Welles, Secretary of the Navy, who hired the 51-year-old Wilson (at a mere \$85) to paint the sixteenth President. It's been speculated that the portrait was commissioned to commemorate the onset of the second Lincoln Administration. The 16th President had been re-elected for a new, four-year White House term the previous November.

Wilson went to work, using oil paints on a wooden board, and apparently liked the results. He began painting a second portrait simultaneously. This "copy" he intended to keep for himself and use to make still more copies for sale to other potential patrons of Lincoln art.

After the President's assassination demand

Now the Warren Museum has scored a major coup in the art world by purchasing the painting from a Boston dealer. It goes on permanent public display immediately, along with the museum's

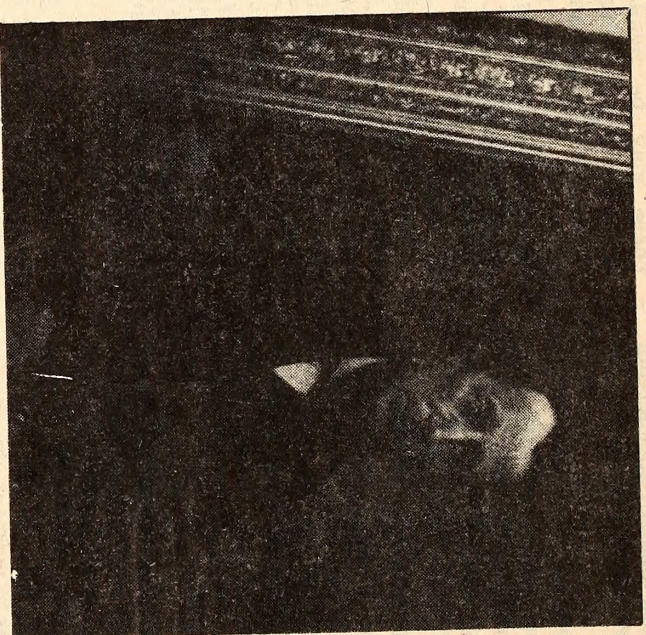


Fig. 2 — An alleged Lincoln that isn't ...

considerable collection of Lincoln memorabilia, portraiture, autograph documents and other relics. The 51-year-old museum is endowed by the Lincoln National Life Insurance Company.

Museum director Mark E. Neely, Jr. (author of a forthcoming encyclopedia of Lincoln data, by the way), points out that Lincoln made an interesting, amusing comment about the painting by Wilson.

Another artist, Francis B. Carpenter, recalled that Lincoln saw the work one day and was asked if he thought it a successful portrait. "Yes," he replied.

But then, Lincoln was reminded of the story of the western wife who'd had a painting of her husband made as a birthday present, but thought the result "horribly like" the subject. "And that

historian, museum curator or Lincoln scholar in the world who would ascribe to your paintings the identification of Abraham and Mary Lincoln. To put it simply, they are not paintings of the Lincolns. They don't even come close. The man wears clothing Lincoln never wore, has a different style of hair and beard, and totally different features — in fact I can't find a single feature on the fellow's face that comes near to resembling the same feature on the face of the Great Emancipator. What's more your "Mary" looks young enough to be the Lincolns' daughter — if they'd had one. Not that there's any family resemblance to a Todd or Lincoln I ever saw. Sorry, these are not paintings of Mr. and Mrs. Lincoln. Send the pictures on to any gallery you wish — I am sure you will hear the same answer from any and all. I just hope you weren't "had" by a dealer when you bought these. Were they offered as paintings of Mr. and Mrs. Lincoln? If so, I'd call that a serious misrepresentation. Try and get your money back!

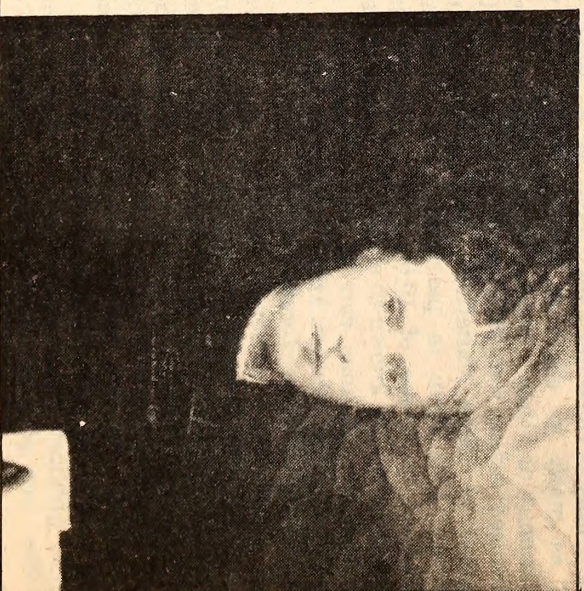


Fig. 3 — And a would-be Mary as companion.

Museum accessions

BY ELEANOR H. GUSTAFSON

In February 1865, shortly after he began his second term as president, Abraham Lincoln (1809-1865) sat for this portrait, which was completed the following April, the month in which he died. It is the last likeness of him taken from life and was painted by Matthew Henry Wilson (1814-1892), who had been commissioned by Gideon Welles (1802-1878), Lincoln's secretary of the navy. While painting this likeness Wilson is believed to have taken the opportunity to paint one for himself, which he used to make further copies. Late in 1865 he noted in his diary that he was still working on the "interminable, everlasting Lincolns" (quoted in William J. Sims, "Matthew Henry Wilson, 1814-1892," *Connecticut Historical Society Bulletin*, vol. 37, no. 4 [October 1972], p. 110). One of the replicas, painted for Lincoln's friend Joshua Fry Speed and now in the J. B. Speed Art Museum in Louisville, Kentucky, was reproduced in *ANTIQUES* for February 1975 (p. 322, Fig. 15), while what is believed to be Wilson's own copy is now at Philipse Manor State Historic Site in Yonkers, New York. The oil on board illustrated (16½ by 13½ inches) is signed and dated *Matthew Wilson/April 1865* at lower right. *Louis A. Warren Lincoln Library and Museum, Fort Wayne, Indiana.*



During the past decade much interest has been kindled in the work of George Henry Durrie (1820-1863), and the number of his known pictures has greatly increased. Among them is *Winter Scene in New Haven, Connecticut*, of c. 1858, now at the Smithsonian Institution's National Museum of American Art. William Truettner, curator of eighteenth- and nineteenth-century painting and sculpture at the museum, has written that much of the success of *Winter Scene* is achieved by the "contrasts of shape and color, which animate and effectively concentrate the activity of the otherwise stiff figures. The larger silhouettes of the house and barn, and the decorative pattern of the surrounding trees do much the same for the composition, breaking up rigid lines and angles, and giving an appealing home-grown air to the scene. Color accents spotted cheerfully about the composition, warm shadows on the snow, and a variety of patiently recorded farm accessories, neatly tucked about the house and barn, contribute to this effect. But just as we are about to succumb to this tranquil domestic setting, Durrie reminds us of the weather: an ominous snow cloud circles overhead. . . . A domestic unit endures, Durrie seems to be saying, to sustain individuals through the long, cold months ahead. The outlook is as alternately grim and rewarding as the cycles of the New England countryside." *Winter Scene in New Haven*, which is signed *Durrie/N Haven* at lower right, is oil on canvas, and measures 18 by 24 inches. *National Museum of American Art, Washington, D. C.*

(Continued on page 356)

CC: M. NEELY

MAY 1986

BURRELLE'S

[Handwritten signatures and initials]

TOMAHAWK SCRAP

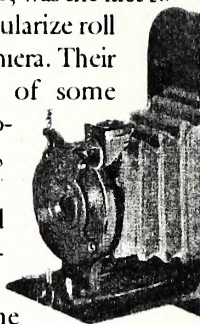
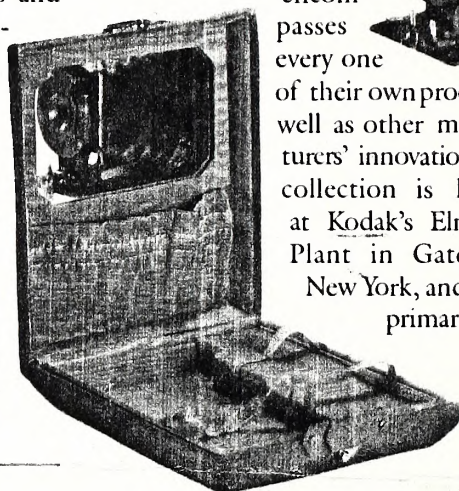


U.S. Tobacco Company chairman Louis F. Bantle took a trip to England in 1974 and came back with the recommendation that the corporation purchase a collection of tobacco-related memorabilia belonging to Englishman J. Trevor Barton. The corporation listened and acquired the Barton collection as well as several others. Today, U.S. Tobacco has two tobacco museums open to the public: one at company headquarters in Greenwich,

Connecticut, and one at a manufacturing plant in Nashville, Tennessee. They've also continued collecting: recent additions include two life-size cigar store figures and a silk cigar-ribbon quilt. Among the many pieces already on display are seventeenth-century snuff bottles, meerschaum pipes, Delft tobacco jars, and early advertising art, such as this plug-tobacco poster from the 1880s. □

CTING

The Eastman Kodak Company, founded in 1880, was the first to invent and popularize roll film and the portable camera. Their corporate collection, of some 50,000 cameras and photographic apparatuses, was started by George Eastman in 1916, and encompasses every one of their own products as well as other manufacturers' innovations. The collection is located at Kodak's Elmgrove Plant in Gates, New York, and is primarily



The Stroh Brewery Company acquired the Schaefer Brewing Company in 1981, and with it, not only Schaefer's brewing heritage but also Rudy Schaefer's collection of beer steins. One year later, with the purchase of Schlitz, more steins came along. Stroh's is now actively upgrading Schaefer's and Schlitz's "hodgepodge" to in-

clude sixteenth- through eighteenth-century examples from each of the great German pottery centers, such as Nuremberg, Potsdam, Westerwald, and Muscau. The collection now has some 250 stoneware, faience, and porcelain steins that are waiting to be displayed in the lobby of the company's new headquarters at River Place in Detroit. The stars

of the collection are twelve stoneware tankards and jugs that come from Kreussen, a town north of Bavaria. The Kreussen stein shown here is from the mid-seventeenth century and is decorated with images of the twelve Apostles. It features the mandatory hinged cover that was originally developed to prevent flies from getting into the drink. □

utilized by patent attorneys and engineers, who must be surprised when they come across such fashionable objects as this 1929 Kodak "Petite" camera, complete with its own lipstick, compact, mirror, and suede carrying case. □



Lincoln National Life Insurance Company, founded in 1905, wrote to Robert Todd Lincoln requesting a photograph of his father for the company letterhead. He

responded with his favorite likeness and, since then, the company has put together one of the most comprehensive collections of Lincolniana. Housed in a public museum in Indiana, the collection features a replica of Lincoln's Indiana boyhood cabin, and 6,000 pictures of Honest Abe, including this Mathew Wilson painting, the last portrait of him painted from life. □

VanHorn, Cindy

From: Lou Scolnik [lou@webfields.com]
Sent: Tuesday, May 03, 2005 10:18 AM
To: VanHorn, Cindy
Subject: Lincoln painting found — *ANOTHE M. WILSON PAINTING*

Cindy,

Thank you so much for telling me about the Inventory of Art. Took a bit of looking, but I found it.

The Curator of the Navy--Naval Historical Center--has it and is sending me a scan.

If you would like a copy also for your museum,

call--Gail Monroe 202 433 3815 and she will send to you also.

painting is 59-151-A

Thanks so much!

Lou Scolnik

THE LAST PORTRAIT OF LINCOLN

Painted from Life by Matthew Wilson Two Weeks
Before the Assassination.

By Charles Henry Hart.

TWO years ago there was celebrated over the length and breadth of this great land the one hundredth anniversary of the birth of Abraham Lincoln, the savior of his country, and nearly half a century has passed since his murderous death; yet only now is the atmosphere becoming sufficiently clarified about him, through the perspective of the intervening years, that we can look at him with a normal vision and regard him as he really was.

Nor does Abraham Lincoln lose an atom of stature from the present view-point. On the contrary he is bigger to the whole people to-day than he was when he gave up his life a sacrifice to the insanity of his assassin, and Lincoln, the man and the statesman, grows stronger year by year.

It is no wonder then that the finding of an unpublished portrait of him, and it the last that he sat for, should have aroused widespread interest. The portrait reproduced herewith was painted by Matthew Wilson, an Englishman by birth who came to this country in 1832, when 18 years of age, and began his art career by painting miniatures in Philadelphia.

He subsequently studied under Henry Inman, one of America's foremost portrait painters and later went to Paris. Upon his return he established himself in a studio in Washington, D. C., where for many years he was largely employed in painting the portraits of prominent men, several of which are in the public departments of the capital.

One of his warm friends—he might almost be called his patron—was Gideon Welles, Secretary of the Navy under Mr.

Lincoln, at whose request the President sat to Wilson two weeks before the assassination, and, as was the painter's custom when painting the portrait of a distinguished character that he might be called upon to duplicate, he painted two portraits of Mr. Lincoln contemporaneously, working first on one canvas and then upon the other, so that both were originals from life. One of these two so painted, of course, was for Mr. Welles, while the other of the two life portraits was retained by the painter himself to repeat on orders, as Stuart did with his Washington, and for forty-five years it remained in his own and his family's possession.

As if to earmark the portrait that he kept as, in his opinion, the truest original, the better of the two, he signed it in red paint, and it was the only one that he did sign. It is from this one that the reproduction is made.

To further certify to its originality the canvas is indorsed in the handwriting of the painter's wife, "Abraham Lincoln, painted by Matthew Wilson from life, two weeks before he was shot."

Soon after the death of the President Wilson painted a replica of this portrait for Joshua F. Speed of Louisville, Ky., admittedly Mr. Lincoln's most intimate personal friend of many years' standing.

As a true delineation of the man this portrait must be accepted as impeccable. The simple fact that the sitting was obtained by Gideon Welles, for his own

chosen artist to paint the portrait of his friend the President, in whose Cabinet he had sat for four years, might not in itself sustain this view, but when we find that Joshua F. Speed ordered a copy for himself, surely no more pronounced indorsement of its qualities as a true portrait could be given.

In "Reminiscences of Abraham Lincoln," a lecture delivered by Mr. Speed and subsequently printed, he coincidentally says: "The last time I saw him was about two weeks before the assassination. He sent me word by my brother, James, then in his Cabinet, that he desired to see me before I went home. I went into the office about 11 o'clock. He looked jaded and weary. I staid in the room until his hour for callers was over. He ordered the door closed, and, looking over to where I was sitting, asked me to draw up my chair. He drew his chair to the fire and said: 'Speed, I am a little alarmed about myself; just feel my hand.' It was cold and clammy."

This interview, it will be seen, was at the very period that Matthew Wilson was painting this portrait of the President, which certainly has a "jaded and weary" expression. And is it any wonder the Lincoln looked jaded and weary after his four years' experience as head of the Nation in the throes of fratricidal war? Could any other expression be expected to be upon his face than that handed down in this portrait by the honest painter who was putting upon the canvas the face he saw before him?

This portrait, reproduced, is then undoubtedly the last original portrait of Lincoln painted from life, for which reason it is the most interesting and important portrait of the Martyr President that exists.

Lincoln's Last Portrait

Two weeks before his death, Abraham Lincoln ordered Matthew Wilson to paint his portrait for his closest friend, Joshua F. Speed. This portrait has remained unknown to the world for years. It is now in the possession of William S. Speed of Louisville, Kentucky, and is reproduced in a full page in rotogravure.

Artist
Wilson

A REMINISCENCE.

I called on my old friend the widow of the late Joshua Speed of this city last week, who lives at a beautiful country place about three miles out of town. Her husband who died last spring was the brother of ex-Attorney General Speed, and was, it will be remembered, the life long friend of Abraham Lincoln. Speed has the best portrait of that ill-fated President I have ever seen. It is life size, a bust picture which was painted from life only a short time before his death and is the only likeness of him of any kind which I have ever seen which depicts the peculiar gentleness his rugged features could assume and the enjoyment of genuine humor his smile expressed. His face in this picture wears a most winning smile such as those who knew him best often saw upon it and such as I well remember observing the last time I talked with him at one of his evening receptions in the White House when he threatened then and there to kiss a young girl who had (so Mr. Joshua Speed, who was with her, told him) sent him her "love and a kiss" through Mr. Speed shortly before that, never dreaming that her message would be delivered. "You come here and give it to me yourself," said the President, who was standing receiving in the blue parlor, "I dare you to do it," he added, and the mischevious expression which pervaded his whole countenance as his eyes twinkled merrily gave warning that the danger was imminent and the young girl remembering having heard that he had done a similar thing in passing through Cleveland en route to Washington, hastened away through the crowd. If the artist, a Mr. Wilson, who painted the portrait Mrs. Speed has, had seen Mr. Lincoln on the occasion mentioned, he could not have better perpetuated the look then on his face. Mrs. Speed also has a bust of Mr. Lincoln in her parlor and a

photograph of him which he presented to her shortly after he became President, on which he wrote, "To my best friend, Mrs. Fannie Speed."

-- Miss Grundy (Maria Austine Snead), Louisville, Kentucky, October 5, 1882. Special correspondence to the Hartford, Conn., Evening Post.

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Artist	Wilson, Matthew Henry, 1814-92, painter.
Title	Abraham Lincoln, (painting).
Dates	1861-65.
Medium	Oil.
Subject	Portrait male --Lincoln, Abraham Occupation --Political--President
Owner	Curator of the Navy, Washington, District of Columbia
References	Exh.checklist "Presidential Portraits". U.s. Naval Academy Museum, Annapolis, 1972.
Control No	IAP 19070376

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Artist	Wilson, Matthew Henry, 1814-92, painter.
Title	Abraham Lincoln (1809-65), (painting).
Dates	1865.
Medium	Oil.
Subject	Occupation --Political--President Portrait male --Lincoln, Abraham
Owner	Philipse Manor Hall (Ln:Am.scenic & Hist.preservation Society), Warburton Ave. & Dock St., Yonkers, New York 10701
References	Bulletin, American Scenic & Historic Preservation Society,. Sept.,1929.
Illustration	Image on file.
Control No	IAP 35590048

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Artist	Wilson, Matthew Henry, 1814-92, painter.
Title	Abraham Lincoln, (painting).
Dates	c. 1865.
Dimensions	Oval: 18 1/4 x 15 1/4 in. (cm. 46.4 x 38.7)
Subject	Portrait male --Bust Occupation --Political--President Portrait male --Lincoln, Abraham
Owner	Adam A. Weschler & Son, Washington, District of Columbia 20004
References	Sale Catalog: May 22-23, 1971.
Illustration	Sale Catalog: May 22-23, 1971, Lot 641
Control No	IAP 62170875

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Artist	Wilson, Matthew Henry, 1814-92, painter.
Title	Abraham Lincoln, (painting).
Medium	Oil.
Dimensions	16 x 15 in. (cm. 40.6 x 38.1)
Subject	Portrait male --Lincoln, Abraham Occupation --Political--President Portrait male --Bust
Owner	Adam A. Weschler & Son, Washington, District of Columbia 20004
References	Antiques, April, 1971.
Illustration	Image on file. Antiques, April, 1971
Control No	IAP 80040843

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